TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo Schloss, N. Y.

MR. AND MRS. GENE HUGHES.

LAST week one of the most lovable and promising of the younger actresses passed on to the Beyond.

The thousands who made up the audiences of **Zaza** will remember her as the slender, sweet-faced girl who was Zaza's friend, and who played a silent, deprecating, terrified part in the scene between Zaza and Toto. She was simply dressed, as the part demanded, in a black gown and hat, but her personality gave distinction to the part, and her small head and exquisite, wistful face rose flower-like above the black gown as a lily rears its head above its stalk. No one can remember Zaza without recalling the frail, girlish figure in black, and the sweet simplicity with which she told her own happy little love story to turbulent Zaza.

I met Maude Winter in the office of her mother, Mrs. Beaumont Packard. Again, I had an hour with her on the piazza of her home at Bath Beach one sweltering August afternoon. And a half dozen times I have seen her on the street, always as when I saw her first, gowned with daintily girlish taste, fragile-looking, but always smiling. Delicate as gossamer, Maude Winter proved that heroism does not demand a home of heroic mold. Always she turned a brave face upon fate.

I met her a week after her sister, a beautiful half-grown girl, had died in California, borne away by the insidious disease that has claimed her. I knew nothing of the family grief, and she did not refer to it. She said with the same smile, with its tinge of wistfulness, that I shall always associate with Maude Winter's face:

"Please go up to see mother. Do go to-day. She will be so glad to see you."

When I saw her mother I found that this had been more than a perfunctory invitation. She had not spoken of her sister's death. Her Christian Science tenets forbade that. But she asked for her mother the human sympathy she denied herself.

Many there were who believed that when the opportunity came Maude Winter would prove herself one of the greatest of American artists in ingenue roles. Her appealing girlishness suggested the Annie Russell personality. She was seen last in As You Like It with Miss Crosman. For a year she battled with the disease that day by day robbed her of a bit more strength, until the never large stock was exhausted. I am told that she never admitted even to herself that she was ill. But on Sunday she slept away into supreme forgetfulness.

Her hold upon life had always been tenuous. She was one of those sweet spirits who seem to hover over the border between this known state and the unknown. Where she has gone thought may not follow with certainty, but of one thing we are sure, there is peace ineffable.

And for us is left the lesson of her smiling bravery.

"The best thing Jane Oaker ever did was the choice of her stage name," I said to Aunt Jane after the second act of The Pit.

Aunt Jane looked at me in mild wonder. "It isn't a pretty name," she said.

"So much the better! And for that very reason it is one to remember. Oaker—Oaker," I mused. "It is a sturdy name; full of suggestion of storm and stress and victory. It sounds like the straining of a ship at sea." And I told Aunt Jane how the leading woman of The Pit happened to choose her stage name.

In private life she was Dorothy Pepper, a tripping, girlish enough name. Later she became Mrs. Hale Hamilton, but that is a different story. Both are euphonious names—"pretty names," as we matinee girls say. But when she went on the stage, not long ago, about four years, I think, she deliberated upon a name. She is one of the young women whose mental processes are dignified, hence that word, "deliberated." She is a grave, deliberate young woman, with an air of languor that would seem affected if it were not so genuine.

She concluded, very properly, that Tottie Tillotson or Dimple Darling wouldn't do. She had seen those names in the list of the chorus at the Casino, and she had noticed that a peculiarity of such names is that they always remain on the chorus list. No girl who of her free will chose to be Tessie Trelawney or Millicent Mistyeyes, ever got much beyond a maid part. Names have a weighting down or thrusting forward power.

Who that chose a flounced, la trefié incarnat name, ever saw it spelled in electric light above a theatre entrance, or at the head of an one hundredth performance announcement? Think of the names we do see in that eminence; all of them we won't particularize. I don't know one lace petticoated one among them—do you?

Dorothy Pepper reflected in this wise and made her choice. "Oaker is a strong name," she said. "I had heard it two or three times, and its ruggedness appealed to me. Jane is a family name. It has the same qualities as Oaker. I admired it for that reason. It was short, too, and I think stage names should be short and strong. Yes, I suppose it is a 'plain name,' but I like it."

Miss Oaker clings to that name, and is trying to live and act up to its simplicity and strength.

There is a good deal of railing against the ingratitude of actors toward the managers of friends who "made them," but there are grateful instances quite to the contrary.

One of the first inmates of the Actors' Fund Home on Staten Island, the Rialto gossip runneth, was the old man who had put the chief promoter of the Home on the stage when that promoter was a boy. Louis Aldrich made his début as one of those infant prodigies, the Marsh children, and when that dearest project of Louis Aldrich's life took form in the stately Shakespearean retreat on the Staten Island hills one of the first men to be admitted was the man who many years before had been his first manager, the man who had given him his start.

THE MATINEE GIRL.

TWO AMERICAN ACADEMY AFFAIRS.

Final Students' Matinee of the Season and the Graduation Exercises.

The tenth and final public matinee performance this season of the senior students of the American Academy of Dramatic Arts was held in the Empire Theatre last Tuesday afternoon, and on Thursday afternoon the graduating exercises of the class were held at the same place. Both affairs were very largely attended. The matinee, at which two plays, The Good Hope and Bertrande, were presented, was by far the most interesting performance given by the students this year, and brought great credit upon every one concerned. At the graduating exercises Mrs. Sarah Cowell Le Moyne and William H. Thompson were the principal speakers, and the occasion, which marked the termination of the twentieth year of the academy, was unusually enjoyable.

The Good Hope, presented at the Tuesday matinee, is a four-act drama by Hermann Heijermans, that had not before been presented in English on the local stage. It was acted upon one occasion in German, at the Irving Place Theatre, and the English version was presented once by the Stage Society in London. On the Continent it won attention in many quarters. The translation used by the students was made by Christopher St. John. The cast was as follows:

Kniertje	Alphonsine Remillard
Geert	Charles E. Fullhart
Barend	William Lambert
Jo	Florence Auer
Cobus	Edson Russell Miles
Daantje	S. L. Richardson
Clemens Bos	Henry Bayard
Mathilde	Marion Sherwood
Clementine	Caroline Bruener
Simon	Ernest Richard
Marietje	Jane Lloyd
Mees	Edwin Irving
Kaps	John W. Dugan
Saart	Elizabeth Brock
Truus	Zara Anderson
Jelie	Waldemar Burkhardt
First Harbor Policeman	Morgan Wallace
Second Harbor Policeman	Henry Greenwell

The scene of action of The Good Hope is a small Dutch fishing village. The dramatist reveals a picture of peasant life so real and so terrible that unless the auditor be indeed hardened he cannot escape the dull pain that seems ever present in the life represented. The play is a masterpiece of realism—and for the sake of truth the author has sacrificed dramatic effectiveness. The note of tragedy that sounds continually through the play does not rise at last to a triumphant note of victory, nor does it swell into a dirge of splendid gloom. Instead, it dies away to a moan—hopeless, commonplace and infinitely pathetic. The peculiar sadness of the finale is that it is as true as misery itself.

The main thread of the story concerns the sailing of the *Good Hope*, a rotten smack that is well insured by her owner, Clemens Bos, and that is manned by a crew gathered from the families of the little town. Bos and a drunken shipwright named Simon know that the boat is unseaworthy and some of the seamen suspect as much. But she is allowed to sail in order to win added wealth for her owner. She goes to pieces in a storm, and no member of the crew escapes. The owner feigns grief for the sake of appearances, subscribes a round sum toward putting up a town clock—and collects the insurance. The women folk of the lost fishermen go to their desolate homes, striving to control their grief with the thought that the *Good Hope* went down through the will of God.

The great strength of the play lies in the wonderful drawing of the characters and the intensity of the minor plots that are woven into the fabric. There is a strong, brawny, anarchistic fisherman, Geert, who has been imprisoned because he defended his sweetheart, Jo, from the insults of his superior officer on shipboard. Jo and he are to be married when the *Good Hope*, upon which he sails, comes back to port. The loss of the ship means shame to her, for she is soon to become a mother. There is a younger brother of Geert's named Barend, who has a terror of the sea, but is shamed into joining the crew of the *Good Hope*, and is dragged aboard in a paroxysm of fear. There are two old seamen who are inmates of an almshouse, and who in pitiful, helpless fashion complain constantly of their condition. Behind each of these characters is a story that the beholder realizes and feels without its being told. The atmosphere of the play is superb.

The presentation by the students was remarkably good in every particular. Except for the fact that some of the impersonations were pitched in rather too high a key it came very near perfection. Especially good work was accomplished by Charles E. Fullhart as Geert; Alphonsine Remillard as the old woman Kniertje; William Lambert as the terror-struck boy, Barend; Florence Auer as the strong, careless peasant girl, Jo; Henry Bayard as the brutal, mercenary ship-owner, Bos, and Edson Russell Miles as the senile old pensioner, Cobus. As a matter of fact, no part in the play was badly acted. The characterization in every case was carefully thought out and was wonderfully effective. The mounting was excellent, and the stage management of Charles Jehlinger left no room whatever for adverse criticism.

As a curtain-raiser a little comedy entitled Bertande, by Henri de Noussanne, translated by Mrs. Charles A. Doremus, was presented for the first time in English. It proved to be a pleasant little play, but without any striking originality or strength. George W. Haley as an old priest, the Abbé Bridois, was acceptable, and Marion Lorne played the title role very sweetly and prettily. Gerard Saxton as Gaston sang a French song capitally, and Lenna Wood was a vivacious Mauricette.

The Graduation Exercises.

The graduation exercises were held on Thursday afternoon at three o'clock. Franklin Sargent, president of the Academy, made a brief opening address, and introduced Mrs. Sarah Cowell Le Moyne as the first speaker of the afternoon. Mrs. Le Moyne said:

I feel embarrassed in being called upon to tell you what I think of the art of acting, and what is required to make an actor, and my first thought is to say that I feel sorry for you that you wish to undertake this profession; or, rather, I had better call it the theatrical business, because at the present moment the theatrical profession is at such a low ebb that it may well be called a business. We are told that the reason for this low ebb, this poor theatrical season, is due to the lack of plays that attract. The present condition of affairs is not the result of one year, but of many, and when we say that the more intelligent theatre lover has been drawn away from the theatre by the lack of plays that attract it seems to me a sort of "Bunsby" way of stating the case.

Now that we are speaking of plays, is it not because the author has partaken of the commercial spirit of the manager, and of the age? The manager is, of course, the outgrowth of the age. It is not thought necessary to prepare by way of education and cultivation for the writing of plays that shall attract other than from the box office point of view.

I think one reason for this low ebb in theatricals is not altogether to be attributed to the lack of plays that attract, but in the rapid changing from place to place of the actor. He is without a settled habitation, and there is no affection in the public for men and women whose lives and work they have no opportunity to become familiar with, as in former days. The public learned to love their favorites from knowledge of their worth and ability in their labors in the stock companies. The average stock company of to-day carries with it a suggestion of degradation and drudgery that the public cannot for a moment realise. In England the so-called "penny gaffs" were no worse; in fact they were not so bad, for they were not subjected to the cheap wit not fulsome praise of the socalled critic of to-day. Can a man or woman who rehearses a long and trying part every day from 9 A. M. to noon, and plays all the afternoon to a 25-cent audience, and to a 50-cent audience in the evening, and at the same time tries to study the lines, worries about the costumes in the new part in the week of drudgery that is to come—can these men and women realize anything like the "dignity of labor" even?

We must eliminate entirely the much abused word "Art." It may be said there is always room at the top, while the top is not so high nowadays that a fall from it would be likely to occasion a serious injury. In my opinion no theatre should be allowed to give six matinee performances a week. They encourage idleness, especially among the young, and the afternoon performances are attended largely by boys and young persons who should either be at school or at work. I have a very fixed opinion that the city officials should close some of them in the interest of morality and good order.

Then, too, I feel there is another reason for the dearth of good actors of to-day—for we are told that there is a dearth of good actors as well as of good plays. The reason seems to me in many ways to be born of photography. Photography has been a curse to the stage, and outside of photography lies the unprincipled hired press agent. We have many fine paintings and engravings of the actors and actresses of old, taken before the days of the camera, and they represent leaders of some position in the great companies of the past. To-day it is no uncommon sight to see hundreds of photographs of so-called actors and actresses on the bargain counters of old book stores, labelled one cent each, and most of them are dear at that price, for they represent "youths to fortune and to fame unknown," and ever likely to remain so.

The way to uphold the profession that you are about to enter is not to seek the photograph gallery or to have your name in the newspaper, but to study and labor and strive, that you may know something of the great dramas. To-day no one questions that the literature of the drama is the greatest literature England has produced. Again and again I meet young men and women who look puzzled when I speak of Siddons—the great Sarah Siddons of MacCready and the elder Kean, and I tell them little stories of what they did, how they struggled and how they waited to have their appearance in London—the Mecca of all things theatrical. The greatest comfort to me has been that Sarah Siddons, famous in the Provinces, came twice to London, and they said no; and back she went to the Provinces to struggle on. Again she tried her fortune in the great city which afterward honored and worshipped her—and they did honor her.

But to return to what I believe is one of the faults of the so-called theatrical depths to which we have fallen—that many of our actors have no fixed habitation. Why does not the manager understand that when the public learns to love an actor, it likes to know where to go and find him. Wallack, Burton, Daly and Palmer were men who knew something of the literature of the stage, and although fully aware of the value of the box office, they were not wholly absorbed in it to the extent of ignoring a beautiful play, even if its production did not bring in 200 per cent. profit. Many of the so-called managers of to-day, when they are not merely janitors, may simply be designated "lords of misrule." Buffoons and mountebanks are now called comedians, and the matinee idol is expected to be a simpering idiot. I might enlarge upon this point, but for the sake of my sex I will say with Hamlet, "The rest is silence."

We are told that "patience is genius," and if you must enter upon the theatrical profession you must be willing to wait, be willing to suffer, be willing to starve, if necessary; but at least try to find out first if you are fitted for the field you have chosen, and "that takes pains to know."

We may all aspire to be great, but we must be careful how that word is used. It can seldom be correctly applied more than two or three times in a century to an actor, to a divine, to a Senator, to a lawyer, to any man of any profession. Remember "great" is a rare word. I would have you all be at the top of the ladder, but remember that this is denied to but few.

Once upon a time when the celebrated English actor William Farren was asking a very high salary for a special engagement he did so on the basis that he was "the only salmon in the market," a very enviable position in making an engagement. Bear this always in mind!

A friend of Munden, the comedian, saw an actress walking up and down both sides of the street of a little provincial town, and knocking at every door to deliver playbills for her benefit and her recitations. She was dressed in a red woolen cloak, such as used to be worn by servants. This was afterward Mrs. Siddons, the great Sarah Siddons, then a member of her father's strolling company. Perhaps among the bright faces I see before me there may be a future Siddons, a future Garrick, a Salvini, a MacCready, an Edwin Forrest, but you cannot be like unto either of these unless you are willing to wait, and to suffer, and to struggle, and to be misunderstood.

You will be told that the day for such men and women is past; but do not believe it. There never will come a day when there will not be thousands ready to recognise cultivation and serenity, which only come by study and meditation. They will tell you that Shakespeare was not a cultivated man, not even an educated man. He was a cultivated man, because he possessed that divine gift of assimilating and applying the knowledge he gained in observation. It is not enough to see and listen; you must be able to apply that which you see and hear, and that means that you must be able to express it in speech and in writing.

It is also told you that acting is not reading. How much these words are misunderstood and misrepresented. You will so often hear that Mr. So-and-So is a very good reader, but not a good actor. Such a thing is an absurdity. There is no such thing as a good actor and not a good reader. The two go hand in hand and there never was and there never will be a great actor who is not a great reader. They forget that the secret of a great reader and a great actor is the power to divine the value of a word and express its dramatic meaning; for what are words coined for, why are words evolved, but that man should be able to express his innermost thought? To acquire, however, a knowledge of reading one must have great patience. It takes years to acquire the secret of precision in expressing the value of words.

Remember, too, that Macready, Mrs. Kemble, Mrs. Sarah Siddons, Edwin Forrest, Miss Cushman, Helen Fawcett—and of our memory the beautiful and charming Adelaide Neilson—were readers; in many instances gave public readings before and after they became actors. We are very apt to forget that Adelaide Neilson, the Juliet of our century, in 1860 gave in St. George's Hall, London, an entire programme of what to-day we call recitations, or readings, long before she played the character of Juliet. It has been said by those who knew her well that these same readings brought out greater power than did her acting, although always full of exquisite buoyancy and sweet personality. We must not forget, too, that the great Rachel recited, and read before and after she became an actress. Remember that he "body helps soul, and soul helps body," so a knowledge of reading helps the art of acting, and the art of acting helps the art of reading. You should also try to be able to read quickly aloud at sight your newspaper or your book so that you strike with precision each word. Also you must get rid of the curse of monotony. It took me many years to do so and I owe it to one man in New York, who wrote on a New York paper. He was gracious to me, and he wrote of me "that like all readers, I had a tendency to monotony." My friends thought him a very wicked man to print such a dreadful thing about me, but it struck deep. I conquered monotony for a time, until I played for a long time a long part in New York, and another writer upon a great newspaper wrote a short paragraph—this man is now dead—"Beware, Madam, you are getting monotonous." I suffered, but I struggled against it. Monotony cannot be helped unless you watch yourself, and the price of everything that is called success is eternal vigilance.

Never forget that there is no word that is or has been coined but that has the power of expressing something within us, and that something within us is always a dramatic expression of some need of the soul.

I have said thus much about readers because I have been obliged to listen again and again to derisive remarks about reading as applied to the actor, and I regret that I have not the time here to go more deeply into this subject. To read is not alone to know how to pronounce a word, but it is to know how long to remain on a word, and it is necessary to know the value of your consonants and your vowels, and it is wise to know how to carry the sweet meaning of one word on to the other. Were I to live a thousand years, and study all that thousand years the art of acting and reading, I could not convey one-half of the beauty and power of the words in the poetry and dramas of the English language. Sarah Siddons said she had played and studied Lady Macbeth for thirty years, and that there was still thirty years more study to make her live and be.

Another important factor upon entering this profession of the art of acting is that you avoid publicity. Let your publicity be absolutely and wholly confined to your public appearances upon the stage. Remember there is an old saying that "the more reserved, the more observed." People will tell you to-day that that sort of thing has gone out of fashion, but believe me it is as true to-day as it was 100 years ago—"the more reserved, the more observed." Be known to the public absolutely through your work. Avoid all undue notice in the public press. If the press sees fit to notice you, let it come from them. Never seek it. Never vulgarise yourself by any false statement about yourself. Remember always that the best thing we do in life is wholly represented in our work; no matter what you do, you are judged by your work.

The thoughtless tell us the province of the theatre is to teach, and lay great stress upon its educational values strictly as educational. But we find great men like Herbert Spencer saying that this educational mania, having for its watchwords enlightenment, information and instruction, tends in all ways to emphasize erroneous identification of mind with intellect, and consequently affects the estimates men make of various mental activities and mental products. Among other results it vitiates their conception of art and the purpose of art—using the word art in the sense now generally accepted as comprehensive of all works of creative imagination.

I think that Herbert Spencer's explanation of the "primary purposes of music" may well be applied to the art of acting—"that it is neither instruction nor culture, but pleasure; and that is an all-sufficient purpose." And while we are quoting, let me take something from Sir Joshua Reynolds: "The great end of all arts is to make an impression on the imagination and the feeling. The imitation of nature frequently does this. Sometimes it fails, and something else succeeds." I think, therefore, the true test of all the arts is not solely whether the production is a true copy of nature, but whether it answers the end of art which is to produce a pleasing effect upon the mind.

It may be said that I am taking this matter too seriously, but I cannot understand that any work that we undertake should be any other than serious, into which we throw our whole nature, and for which we are willing to suffer. I am confronted every day by men and women who wish to be coached in playing of parts, and this leads me to the art of teaching. I am amazed and I am saddened to find that most people are willing to trust the young to any sort of persons calling themselves teachers. But I must stick, I suppose, to my last, and that is the teaching of the art of acting. To me to coach a person in a part is a crime, actually coaching, to tell them how to emphasise here and there a word. The secret to me of teaching is to be able to open the minds of the pupils to the value of the thing they are learning, its beauties, its heights, its depths, its lights and its shades. They themselves must shape it according to their own knowledge and their own personality. I have known more than one instance of persons, afterward great players, who were coached for their first representation of a character and failed to impress, but after playing the part many times correctly they succeeded in getting rid of what another personality had impressed upon them.

Then too, you must avoid all imitations. I go to the playhouse night after night, and instantly I am conscious in men and women of certain mannerisms or qualities of the voice that remind me of another. Now this is all wrong. A young woman not so very long ago, who is now a successful star, asked me if I did not think it a good plan when sitting in the front of the theatre and watching other players to jot upon a piece of paper certain charming peculiarities of this or that actor or actress, that she may apply them to herself. And I answered with horror: "No; try and find it out for yourself. Take the play, take the poem, and see what you can get out of it. Perhaps your meaning will not be as good as the person who has read it or acted it, but nevertheless you will have made an effort to find yourself." And now that comes to the main point of all—and that is to find yourself, and when you have found yourself I think you will find that you have arrived. But you may be very old before you arrive, and that is the saddest part of it. The young are too impatient not only in the theatrical profession, but in all other professions, and in all other arts. I think I said at the beginning, "patience is genius." Be patient, and if you never arrive at the top you will have had at least one ecstacy in life, and that is the thought of the beautiful way you have trod to reach it.

Mrs. Alice Fischer Harcourt, vice-president of the Alumni, then made a short address, and at its conclusion Mr. Sargent introduced William H. Thompson, who said:

What I have to say this afternoon will come from the inspiration of what I have heard. I will speak from my heart and soul, and in my humble way.

I suppose on this happy occasion everybody acts happy and everything seems to be decorated to indicate happiness. I ought to take this bunch of flowers and scatter them in your path. This school has cut short the hard road which I had to follow. Don't forget, however, that you will have to win on your merits—your merits and only your merits. If you are entering this business on a commercial basis I will say save your money, borrow from your friends, rob your sisters and sweethearts, get out into the world and act, and, like a skyrocket, you will draw a great deal of attention—you will go up like one, and you will also come down with a dull thud. That is the shooting star of to-day. I sometimes ask where they are all buried—these men and women who have been shooting stars. I would like to go and plant a rose on their graves.

There is but one true, honest way to get there, and that is by honest endeavor. It took four years to write "Curfew Shall Not Ring To-night," and forty years for Goethe to compose Faust. These men did the one thing they could do, and they did it well. Your teachers have taught you—they have given you the elemental business. But you are not going with your teacher behind your back; you are going in to fight with the fellow who knows his work.

One thing the school has not given you and that is soul—that something which cannot be given you, something which God Almighty Himself can alone bestow. Let us speak of the Angelus. Nine-tenths of us would pass the Angelus by, it is so commonplace, ordinary; but the soul of the artist is in it, and looks out of it, and the eye of the soulful person is behind it.

I have known many graduates from dramatic schools. One of them, not long ago, came to me and said: "Do you think I'll be a leading man in five years?" I answered, "Yes, if you are ambitious, but I do not think you will be a leading actor. There are many leading men; I would rather be a leading actor."

Do not judge parts by the length of them. Never refuse a part that the manager hands you. I never refused a part. One time a manager gave me a part. It was two pages and contained eleven speaking words. But there was business in it—lots of business. My friends said: "Don't take that part, Billy; it's an insult; you couldn't possibly no anything with it." But it was a pantomime part, and had every scene of the play. The actors all said it was a shame to give me that part. I did not think so, and the results justified my acceptance of it.

At the present stage of the theatrical profession my advice to you is never to play any part unless you play an original part. The great stars of the past acted classical roles, became great and stood upon pedestals. Every leading man, when I was a boy, could play Hamlet, and play it well. Some of the best actors I have seen never attended any school, not even for a day. Education and experience are what make actors artists. Our profession to-day is in a congested condition and through this we have to struggle. It is a struggle, and it is a great, hard struggle. If you are going in for art's sake, go in with your whole soul, but, as Mrs. Le Moyne says, "be serious."

Let me offer you some kindly advice, it may make your path easier. When you enter the back door of a theatre remember you are going there for business; do not bring books to the theatre; do not bring newspapers to the theatre; do not bring sewing to the theatre; do not bring anything from home that will take your mind from the concentration of one thought—the part that you are going to enact. Bernhardt and the great Salvini went into the theatre at four or five o'clock to become imbued with their parts. If you had to go in at four or five o'clock, who are we to leave a table d'hote and rush into the theatre and say: "Give me a minute," and go on. I see that constantly.

There is nothing that a paper would say about me—or the world would say—that, if I were passing away, would be more joy to my soul than to know that I had earned a pedestal that would place me beside Mr. Stoddard, Mr. Le Moyne, and Mrs. Gilbert. It is the only monument I crave. I have traveled much over these United States and have listened to the public. Those artists have earned their pedestals by art, of which nothing can rob them.

Women are great students. I had rather play to a matinee of women than to all the men in the United States. They are students.

A piece of advice given me by Charles Fechter was this: "Try to conceive every part you play; go to some one who will aid you to conceive it—at least, dress it as you conceive it. Do not alter it or dress it up; make your picture and present it to the public as your conception of the role. Speak the lines of the author, do as the stage-manager tells you, and you will never fail." I bid you farewell, and God speed you all. Keep good heart and be brave.

After Mr. Thompson's address the prizes were bestowed. The David Belasco gold medal for dramatic ability was awarded to H. Hovsepian, of Trebizond, Armenia; the David Belasco silver medal for technical skill was awarded to Alphonsine Remillard, of Montreal, Canada, and a gold medal for earnestness and progress was awarded to Adeline Bagby, of Paducah, Ky. Diplomas were then given to the following persons, who constituted the class:

Florence Auer, Caroline Brenner, Katherine Boyce, Marjorie Butler, Jane Lloyd, Marion Lorne, Adeline Bagby, Alphonsine Remillard, Margaret Taylor, Olive Temple, Marion Sherwood, Lenna Wood, Elizabeth Brock, Jane Gordon, Elizabeth Case, Zara Anderson, Henry Bayard, Le Roy Brayton, John W. Dugan, Brandon Evans, Waldemar Burkhardt, Thomas Jarvis, Lyle Ray, S. L. Richardson, Ernest Richard Schayer, George W. Haley, Gerard Saxton, Richard C. Taber, William Temple, Edson Russell Miles, Morgan Wallace, William Lambert, H. Hovsepian, Henry Greenwell, Irving E. Vining, Robert H. Booth, George Ford Sterling, Charles Fullhart.

A $1,000,000 BROOKLYN ACADEMY.

President Martin W. Littleton of the Borough of Brooklyn presided last Tuesday afternoon at a meeting of the committees which were appointed last week to forward the movement for the erection of a new Academy of Music. Frank Bailey, chairman of the plan and scope committee, outlined a general scheme for the proposed structure, the cost of which it was estimated would be about $1,000,000. The money is to be raised by popular subscription. A public meeting in the interest of the enterprise will be held in Historical Hall on March 24. A thousand leading citizens will be invited.

THE NEW ORLEANS BIJOU.

D. H. Barnes, who had the contract for building the new race track at Kansas City, bid for remodeling the Bijou Theatre in New Orleans last week. Charles E. Davis says the Bijou will be completely remodeled and all modern improvements installed.

"It will be one of the prettiest playhouses in the country," says Charles E. Davis, "and I think work will begin in about two weeks. We will have the house ready for the opening of the season next September. Work at Athletic Park is progressing rapidly and satisfactorily. We will spend about $10,000 in improvements there."

IN OTHER CITIES.

SAN FRANCISCO.

Daniel Sully and his co. gave us The Chief Justice 7-14, by Fitzgerald Murphy. In this play, where he, as the great Judge, is so often approached to be other than a Judge should, Mr. Sully shows his sterling character. Three separate interesting love stories are threaded through the play which winds up with "And they were happy ever after." In the last scene of the first act, when the brothers are quarreling and are overheard by the aged mother, one is reminded of the charity ball, where a similar incident takes place. Mr. Sully has a good co. The play ends this week, when another of Fitzgerald Murphy's plays will be produced.

The Tivoli is in its second week 14-21 of the Strauss' opera, The Gypsy Baron, and is meeting with much favor. A favorable impression was made by Nettie Deglow, who was cast for the part of Czipa, the old gypsy. Annie Myers as Arsena sang and looked charming. It is a treat to hear Arthur Cunningham's refreshing baritone, which is so well adapted to the part of Count Carnero. Russo, the Italian tenor, is still popular. Mr. Pickwick comes next.

A new baritone, George Chapman, comes to the Tivoli in the near future. He was the original Mr. Winkle in the Eastern cast of Mr. Pickwick. Forest Seabury will also appear in the same production. Beasie Tannehill, who portrays the role of the gypsy mother at the Tivoli in The Gypsy Baron, is one of the most talented and delightful actresses this house has ever presented. In Mr. Pickwick a new prima donna will appear in the person of Dora de Fillippe.

The new theatre, styled The Liberty Playhouse, will open in Oakland 14 with James Neill in A Bachelor's Romance. H. W. Bishop is the lessee and manager of the house.

There will be a wheelman's night at Fischer's Theatre next month, when The Rounders will be full of novelties relating to the "bike." An additional feature will also be a bicycle race called the "roller race," said to be the most difficult and daring feat ever performed upon a stage. A number of well known scorchers will participate in this race.

Charming little Nellie Lynch captured her auditors from the start last Monday night as "Priscilla" in The Rounders. She never falls in her work. Her Singing and acting throughout the whole play was delightful.

At the Central 7-13 we have a wonderfully clever performance of Rip Van Winkle and Hershall Mayall, perhaps the best leading man this theatre has ever had takes a role. His performance on Monday night was an artistic success. Eugenia Thais Lawton did very well in the role of Gretchen. This play, that requires much scenic effect, was perfect in every detail. George P. Webster deserves much praise for his personal supervision.

The Silver Slipper opened 7 at the Columbia for a two weeks' run. The most entertaining feature of the programme was the Champagne Dance. The principals, though all unknown, gave a good impression.

The attraction at the Alcazar 7-14 was the White Horse Tavern, the delightful comedy from the German. The scene is laid in the Alps and the picturesqueness of the scenery is accentuated by the quaint costumes of the Tyrolean. Adele Block as the hostess of the tavern again proved her versatility. She looked and acted charmingly and her dance with George Osbourne was an enjoyable surprise to her many admirers. Juliet Crosby made her first appearance after her Eastern trip and was accorded a hearty welcome. She was bright and vivacious as the daughter of the German lamp dealer. Mr. Osbourne, as the grumbling German, traveling under protest, was greeted with shouts from the audience. He looked very picturesque in his make-up and it is hard to understand what this house would do without him. A jolly surprise was the real rainstorm that brought the first act to a close. Mr. Durkin was all that could be desired in the role of Siedler, the troublesome lawyer. Francis Starr, as the lisping girl, and Mr. Hillard as the baldheaded man, acted their parts capitally. The play will do a big week's business, judging from the first night's success. Great preparation is being made for the coming elaborate production of Parsifal. The prices have been slightly raised, yet the sale of seats has been large.

Homer Davenport, the man whose pictures made the world laugh, gave two talks on "The Power of the Cartoon," 10-12 at Lyric Hall to large audiences.

Herr Otto Spamer gave the second of his violin recitals at Century Hall 10. OSCAR SIDNEY FRANK.

ST. PAUL.

Dick Ferris, Grace Hayward, and the Ferris Stock co. gave an acceptable presentation of Henry V. Esmond's delightful comedy, When We Were Twenty-one, at the Metropolitan Opera House 10, 11 to fair audiences. Dick Ferris, who usually pleases the larger part of his audiences, carried the role of Richard Carewe creditably, and was particularly good in the opening scene with the "Trinity." Grace Hayward was attractive and clever as Phyllis Ericson and played the part with much spirit. Joseph Totten contributed an excellent bill of acting in his spirited portrayal of the Imp, that won for him merited recognition. Marie Pavey, in the role of Kara Glynesk, the "Firefly," evidenced dramatic ability. The play was well staged.

R. A. Barnet's musical comedy, Baron Humbug, was presented by the Minneapolis Roosevelt Club Saturday, March 12, and attracted large and enthusiastic audiences, matinee and evening performances. It was the first time that a cast composed entirely of men had presented a musical comedy in St. Paul. The costumes and scenic display were new, striking and effective. Some of the costumes were rich and elaborate. The music is catchy and the lines bright, and some very cleverly executed dancing specialties were given, in which Carleton C. Pillsbury excelled. The feminines were apparently complete, and the young men who essayed the female roles aroused the greatest interest and won hearty applause. Gilbert L. Byron as Princess Dazikoff, J. W. Geary as Countess Sylvia, W. O. Newgord as Lurline Crabbe scored high. Also C. Frank Lane and H. J. Stevens. The chorus showed excellent drilling, and the ensemble singing was effective. The production throughout was most commendable.

Whitewashing Julia, a clean-cut, cleverly constructed and attractive comedy, was presented admirably by Fay Davis and a very capable co. in support 14-16. The play was well staged, the scenic effects and settings being adequate. Fay Davis as Julia (Mrs. Wren) gave a delightful portrayal of the part. She reads her lines in a pleasing manner. Her acting was natural and expressive. Guy Standing as William Stillingfleet gave to the part an artistic and convincing impersonation. W. H. Crompton's Mr. Samways was an excellent characterization. Ida Vernon, a sterling good actress, as Lady Finkney contributed a dignified and well sustained portrayal. Louise Drew, Maggie Holloway Fisher, Doris Keane, F. Newton Lindo, and Herbert McKenzie sustained their respective roles commendably. The St. Paul Lodge of Elks, No. 59, annual benefit, in A Night in Bohemia 17-19. Louis James and Frederick Warde in repertoire 20-23. Paul Gilmore 24-26. Castle Square Opera co. 29-April 2.

The Sign of the Four, a thrilling melodrama, presented by a clever co., was a drawing attraction at the Grand Opera House 13-19. A packed house and a well pleased audience gave the players a warm welcome at the opening performance. The play is interesting from first to last. Walter Edwards as Sherlock Holmes, detective, proved himself a capable artist, pleasing, handsome and refined in his work. He plays the part with much discrimination and reserve force. Harriet Ross as Mrs. John Shelto carried the part convincingly. Charles D. Coburn was excellent as Dr. John Watson. Gage Bennett was a Breezy Scotland Yard Inspector. Louise Lander was pleasing as Bessie. Frank Tucker, Frank Amberg, Mabel Hazlett, and balance of the cast made the most of their parts. For Her Children's Sake 20-26. Wedded and Parted and The Stain of Guilt follow.

Summer stock season of the George Fawcett Stock co. at the Grand opens June 12.

The request concert by the Danz Symphony Orchestra at Mozart Hall 13 was enjoyed by a large audience of music lovers.

Mr. Damrosch's "Parsifal" Concert will be given at the People's Church April 12 by the New York Symphony Orchestra. GEORGE H. COLGRAVE.

KANSAS CITY.

Nat C. Goodwin in A Gilded Fool was the Willis Wood offering 10-12, playing to large audiences at each performance. Mr. Goodwin is always a welcome visitor in Kansas City, and, although appearing in an old play, he was none the less well received. The character of Chauncey Short is an ideal one for the popular comedian, and he gets all that is possible out of it, incidentally winning many laughs. He was loudly applauded after each act and answered several curtain calls, but refused to make a speech. Chrystal Herne was not exactly all that the role of Margaret Ruthven called for, but her good looks and pleasing appearance more than made up for the few small deficiences. Hugo Toland was excellent as Bannister Strange, but T. J. McIntyre lacked much in making the part of Matthew Ruthven all it should have been. Duval was well played by Fred Tiden, while Neil O'Brien as the valet, William Burress as the disguised detective, and Susette Jackson as Nell all handled their parts well. The production was well staged. Empire Stock co. 24-26. Four Cohans 27-30. The Bostonians 31-April 2.

Clay Clement appeared at the Grand 10-13 in his well known comedy, The New Dominion, playing to good business. His portrayal of the role of Baron Hohenstauffen is the same excellent piece of acting he gave a number of years ago. Mrs. Clement retains her former part of Flora May Randolph and was well received. Others in the co. were A. R. Harvey, Will Roth, Thomas J. Normoyle, A. R. Brooks, Sarah Cameron, and Mignon Ozer, all being very satisfactory.

Hotty Totty was the Grand attraction 13-19, playing to very satisfactory business. The principals in the co. were La Pelle Dixon, Irving Brooks, Tony Kramer, Mayme Taylor, Harry Richards, Albert Livingstone, and Charles Phillips. The show was prettily staged and costumed. Arthur Dunn in The Runaways 20-26.

Roselle Knott in When Knighthood Was in Flower drew good sized audiences to the Auditorium 13-19. The play was seen here last season at the Willis Wood, with Effie Ellsler as the star, but its return at a popular price house was a most welcome one. Miss Knott was seen to good advantage in the role of Mary Tudor and was loudly applauded for her spirited performance. Frank L. Sylvester was very satisfactory as Charles Brandon, while Ogden Stevens as the King and Richard Sherman as Cashoden also deserve praise. Al. H. Wilson in The Prince of Tatters 20-26. Ole Olsen 27-April 2.

Too Proud to Beg, one of Lincoln J. Carter's latest thrillers, was the Gillis offering 13-19. After a week of comedy the Gillis patrons were glad to return to melodrama, and in the above named piece Manager Brigham furnished them with a play that was most exciting and interesting throughout. Business big throughout the week. The Pride of Jennico 20-26.

Nat C. Goodwin had several adventures while here last week, which, while somewhat annoying, at the same time gave him considerable newspaper advertising. He happened to be the occupant of a carriage, which was attacked by striking hack drivers, but escaped from the fray uninjured, although things looked to be quite serious for a few minutes. His valet, Albert Mitchell, was also arrested for having stolen a valuable scarf pin and some other jewelry, but was subsequently released, as Mr. Goodwin declined to prosecute him.

Preparations are now under way for a presentation of The Mikado at an early date by local talent, who have been rehearsing the opera for some time. The co. is made up principally of amateurs, but numbers two people who are not unknown to the profession. They are Vernon Stiles, formerly of the Bostonians, and Martin Van Bergen, formerly of the Burgomaster co., who have aided much in the rehearsing of the piece and will sing two of the principal roles.

D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

The Village Postmaster revisited the Court Square March 4, but the clever show did not attract general investigation. Possibly the public are tired of post office investigations. The comedy work of Grace Leith and Burt Hodgkins was as funny as ever.

Julia Marlowe reappeared 5 in the old favorite, When Knighthood Was in Flower, and had a large and enthusiastic reception. She put a delightful vigor into her work, that showed an enforced vacation in mid-season isn't a bad thing. Tyrone Power, who didn't have a chance to show his ability in the part of the lover, and a good co. were in support.

Al. Leach, the laughing success, and the Three Rosebuds, who are his three graces in that accomplishment, returned 8 to good business, and The Ninety and Nine, whose big engine and crew had been sidetracked here for a couple of days, drew more than twice that number 9. Then came Dockstader, the minstrel man, 11 and packed the house. Lew's airship monologue was rich with local hits, and his automobile troubles were very apropos the week of our automobile show. The vocal and musical features were strong.

Charley Grapewin in The Awakening of Mr. Pipp 12 pleased a good following, the piece being a development of his and Anna Chace's vaudeville work, and in a minor way that of A. W. Maddox's inimitable messenger boy sketch. Yet inimitable is hardly the word, for the cleverest thing of the farce was Grapewin's Dromio act as the messenger boy's double. The Reiff Brothers, Nellie Beaumont, and a good co. participated. Springfield succumbed like the rest to the bizarre witchery of Marie Tempest, who showed the vagaries of The Marriage of Kitty 16, and furnished a delightful evening. Leonard Boyne and others as polished in the art of acting assisted.

Close on the heels of Grapewin came Nat Wills with an elaboration of his specialty, entitled A Son of Rest, and as a laugh maker it's a winner. Wills has an entree, dropping out of a rolled up hotel awning when it is let down, that makes Rogers Brothers freak entrees look like counterfeit yen. Wills' songs and parodies were great hits, and little Will Archie had something to do both in human form and as a sacred cat, and did it well. Susanne Rocamora made a hit with her songs, and the chorus was lavish in costume, legs and voice, even the men's chorus being able to sing. William Faversham 18. Marie Cahill 19. Clara Bloodgood 22. Nance O'Neill 23. Ralph Roister Doister (local college club) 26. The Superstition of Sue 30. Charles Hawtrey in Saucy Sally 31.

The New Gilmore pursues the even tenor of its way with a constant procession of melodrama, of which the patrons never seem to tire. Man to Man played 7-9, and Nellie McHenry, who knows the secret of perpetual youth, in good old M'liss 10-12. Wealth and Poverty 14-16, in which two former Corse Payton favorites, Homer Mullaney and Minnie Stanley, were featured, and 17-19 To Die at Dawn, in which Elsie Creecy, who pushes back the dawn and saves the hero's life, is the star. For variety An Orphan's Prayer will be offered up 21-23, and the answer 24-26 will be New York Day by Day.

The Nelson broke away from vaudeville 14-19, when The Fortune Teller, with Edna Bronson and its fine co., played a full week's return and did a very large business all the week at advanced prices. It's a fine performance. Next week, vaudeville again. Beginning April 4 the theatre is to have a stock co., to be known as the Bowser-Craven co., of which Charles W. Bowser and Walter S. Craven are directors. There will be a weekly change of bill.

I learn from one close to Manager Frohman that Maude Adams will soon resume Quality Street and drop The Pretty Sister of Jose, which, as pointed out here and elsewhere, is taxing her too severely. Also that Faversham will have a new play in a few weeks to supersede his old repertory.

EDWIN DWIGHT.

INDIANAPOLIS.

To an audience that tested the capacity of the Park Weber and Fields gave one performance of Whoop-Dee-Doo and the travesty on Catherine March 10. These stars are very popular here, and with their excellent co. never fail to send away the people in the best of humor. They say and do many funny things, but one of the funniest is their posing as Roman gladiators. Louis Mann, who is a great local favorite, furnished a large share of the fun as the German innkeeper. Peter Dailey does his usual breezy talking and singing in his own popular way. Lillian Russell looked stunning in her gorgeous gowns, and Mabel Fenton was at her best as Catherine in the burlesque. While the play has never been seen here, and many people, therefore, could not appreciate the burlesque, it was nevertheless well done. Weber and Fields were very clever as the two bad boys. The chorus was made up of young and pretty girls, and their many different costumes were beautiful and fresh, as if it were the beginning instead of the end of the season.

After one night devoted to a high class attraction the Park returned to its own in Why Girls Leave Home 11, 12, a melodrama of the stirring kind, with a well developed plot. The heroine was played by Ellen Bayer and the part of the brother by Walter Walker. The other parts were acceptably done.

Large audiences greeted the opening performances of Through the Centre of the Earth at the Park 14-16. The production has a local interest, as the music was written by Harry Von Tilzer, a former resident, and Edward Blondell, who wrote the piece and is playing the leading part, is from Columbus, Ind. It is neither drama nor musical comedy, but is a mixture of song, dance and farce. Katheryn Caine is a talented soubrette. Robert Fulton plays the part of the professor in a capable manner. Other parts are well acted by Frank Shea, Phil Harsle, Bessie Miller, Rena Aubrey, Lillian Fiske, and the Hawes Sisters. The Fatal Wedding follows 17-19. Happy Hooligan 21-23.

The Isle of Spice made its first appearance in this city at English's 10-12 to good houses. This musical extravaganza, while not distinctly original as to plot or music, affords, nevertheless, an evening's entertainment. The comedy parts are in the hands of Harry Kelly as the king and Denman Maley and Toby Lyons as the two deserters. The hit of the musical numbers was "The Goo Goo Man," sung by Toby Lyons and a number of young girls, whose dancing and singing won them eight or nine encores at every performance. Leslie Leigh also made a decided impression in her "Peggy Brady," assisted by the chorus. She has a sweet, clear voice, and was repeatedly encored.

Maxine Elliott and a fine co. presented Her Own Way to large and fashionable audiences at English's 14, 15. Miss Elliott is a great favorite here, and her delightful impersonation of Georgiana Carley won her much applause. Under Southern Skies is underlined for 18, 19. Henry Savage English Opera co. 21, 22. Nat C. Goodwin 30.

Alpha B. Hanson is responsible for much of the success of the Elks' Minstrel Show, which is to be given 16, 17 at English's. He has worked untiringly as chairman of the Entertainment Committee looking after the interests of the show. The sale of seats is greater than any previous year, and a goodly sum is assured for charity, the purpose of the show.

There has been a good demand for seats for the recital of the great pianist, Ferruccio Busoni, at the Propylaeum 16.

Gertrude Mayer, of the Weber-Fields co., was entertained by relatives during her short stay in this city.

PEARL KIRKWOOD.

LOUISVILLE.

Ethel Barrymore finished a three nights' engagement at Macauley's March 12. She was seen in Cousin Kate, which proved as dainty a little comedy as has been seen here. Miss Barrymore is an artist to her finger tips, and she was ably supported by Bruce McRae and Grant Stewart. Paula Edwardes in Winsome Winnie occupied the stage 14-16. The star was new to this city and was greeted most favorably, as were her large and capable co., prominent in which are Joseph Myron, Alexander Clark, and Stella Hammerstein. Frank Daniels will finish the week in The Office Boy. The Rogers Brothers in London open 21.

E. D. Stair and George Nicolai offer David Higgins in what they style the romance of a Southern gentleman, His Last Dollar, 14-19 at the New Masonic. The star and his supporting co. were equal to the roles intrusted to them, and the play was handsomely mounted. Paul Revere will be seen 21-26.

At the Avenue Hal Reid's thrilling melodrama of Western life, At Cripple Creek, proved a winner. The attendance was very large, especially at the Sunday performances. Hearne's Hearts of Oak comes 20.

Interest already attaches to the coming of Sousa and his band to the Auditorium 28. Manager James B. Camp is skillfully advertising this coming engagement, as well as that of the New York Philharmonic Orchestra, which comes to the Auditorium April 27, giving selections from Parsifal, with Walter Damrosch as conductor.

There was added interest for Louisville people in the Winsome Winnie engagement from the fact that Gus Kerker, who assisted in Americanizing the production, is a Louisville man, who many years ago was leader of the orchestra at Macauley's.

The bargain matinees at the Avenue have become a popular feature at that house and will be continued throughout the season.

Stella Cascaden, who made quite a reputation as an actress of children's parts, both with Ezra Kendall on the road and as Little Lord Fauntleroy with the Meffert Stock co., is critically ill at her home in this city. An operation for appendicitis was recently performed, and there are grave fears for her recovery.

Ethel Barrymore was entertained at the Pendennis Club during her stay here by Mrs. Abram Flexner, the dramatist. It was a highly enjoyable function, permitting the social lights of Louisville to have the pleasure of meeting the distinguished young player. Among the guests present was Mrs. Cale Young Rice, the author of Mrs. Wiggs of the Cabbage Patch.

An effort is being made to induce Walter Damrosch during the engagement of the New York Philharmonic Orchestra here to deliver his lecture on Parsifal with piano accompaniment. Mr. Damrosch has given this lecture elsewhere, and it is said to be a highly enjoyable and artistic discourse on Parsifal in particular and the composer, Wagner, and his theories in general. Mr. Damrosch is well and favorably known here, having had charge of the music during one of the large expositions held in this city several years ago.

CHARLES D. CLARKE.

MINNEAPOLIS.

The Roosevelt Club appeared in their annual theatricals at the Metropolitan Opera House March 14-16, opening with one of the largest and most brilliant audiences ever gathered in this playhouse. Capacity houses prevailed during the entire engagement, besides which many Minneapolitans journeyed to St. Paul, being unable to obtain seats here. This year's offering was R. A. Barnet's Baron Humbug. This is Mr. Barnet's best effort since he wrote 1492, and will have a professional production in New York in April. Great care was taken in the selection of the principals and in the voices for the chorus, the result being an evenly balanced production. Hal J. Stevens essayed the role of Odon, one for which he is well fitted, his rich, full baritone showing to decided advantage. Claude Cotton was seen to advantage as General Dewsefly, his one solo, "The Military Bean," being well received. C. Frank Lane headed the comedy element, doing excellent work as Slipik Gusti, the Baron Humbug. He was ably seconded by Philip R. Brooks as Klimpa and R. H. Wells as Nagy. Mr. Wells' dancing was a feature. Edgar T. Hanson as Kovacs Janos, Thomas J. Ingersoll as Pa Crabbe, and C. C. Pillsbury as Sleuthers were also good. Gilbert L. Byron made a decided hit as Princess Dazzikoff, his Paris gowns being the envy of the feminine portion of the audience. J. W. Gearey as Countess Sylvia shared the vocal honors with Mr. Stevens. William O. Newgord made much of the part of Lurline Crabbe. The scenic investiture and costuming were much above the average seen here with road cos., special sets being used throughout. Two performances will be given in Duluth 19. Fay Davis 17-19.

Yon Yonson made his annual visit to this city week 13, appearing at the Bijou Opera House, where large audiences were thoroughly pleased. The title-role is played by Nelse B. Erickson, which he handles in a very satisfactory manner, besides contributing a clever specialty. The Sign of the Four 20-26.

Chimmie Fadden was the offering of the Ferris Stock co. at the Lyceum Theatre 13-19, drawing large audiences, and being, as Chimmie would say, "all to the good." Joseph Totten contributed another of his clever character portrayals as Chimmie, a part which he sustained in a most consistent manner. Thelma 20-26.

Muriel Foster made her first American appearance 10, appearing with the Philharmonic Club in Samson and Delilah. Miss Foster possesses a contralto voice that is of great range and yet soft and smooth in all registers, and which she handles with much skill. Her stage presence is excellent, she being a very handsome woman, with a commanding figure, and entirely free from affectation or mannerisms. She appeared to especial advantage in the solo "My Heart at Thy Sweet Voice," being compelled to respond to an insistent encore. CHARLES M. LANE.

COLUMBUS.

The Columbus public was on the 10th and 11th conducted to rare heights of dramatic communion through the depictions at the Great Southern Theatre by that master artist Sir Henry Irving of Louis XI. The Bells and Waterloo. The size of the audiences was, while satisfactory to a degree, not of the usual proportions, but many causes other than a lack of appreciation of the value of the opportunity contributed to this circumstance.

The night of the 14th at the same theatre Frank Daniels in The Office Boy manipulated his eyebrows, contorted his comic pomposity of small stature, and jested with unction. His audience simply was forced to so much continuous laughter that when it left the theatre it was plain to see that its physical resource in that respect was exhausted. The merit of his vehicle itself was accepted here as being only of moderate measure. The 12th, matinee and night, Adelaide Thurston in Polly Primrose played an engagement here. And in this comedy she revealed that daintiness of manner that is her chief charm, although she also disclosed frequent flashes of a capability for emotional manifestations of more range. She was greeted by audiences larger than she has received on her previous visits here. The 15th and 16th Under Southern Skies appeared at this theatre, but did not draw large crowds or elicit much enthusiasm. It was conceded that were this production put on at a popular priced house it would be of worthy appeal.

The Empire Theatre Stock co. 14-19 is enacting that well established farce, Charley's Aunt. Louis Albion in the leading role succeeds to a clever accomplishment, and recognizes at every turn the proper limitation in this work of masquerading in skirts. The others of the co. offer copetent delineations.

An announcement, which has been enthusiastically received by the theatre public here, was made this week to the effect that W. W. Prosser, the local playwright, will manage Olentangy Park Theatre this season. Vaudeville will be presented, and Mr. Prosser's ever present discrimination tact, geniality, and courteousness insures for the theatregoer a consideration which has rarely heretofore been given him at this Summer amusement resort. Mr. Prosser's personal popularity will also do much to bring the place before the notice and attention of the local theatregoers.

At the High Street Theatre At the Old Cross Roads 10-12, and McFadden's Flats 14-16, maintained the popularity of this theatre with its clientelle, drawing profitable houses that were pleased with the productions. J. CLARENCE SULLIVAN.

MILWAUKEE.

Creatore and his Italian band filled a return engagement at the Pabst 12, and the handsome playhouse was literally packed from pit to dome by one of the most select audiences of the season. No lover of music could have wished for a better programme, and the way in which each number was rendered brought forth thunderous applause. By long odds this is the best band ever heard in this city. The German Stock co. presented Die Frau Des Anderen 13. Der Volksfeind (The People's Foe) will be given 16 and Die Hexe 20.

Weber and Fields appeared for one engagement at the Alhambra 13 before a crowded house, and the performance was greatly enjoyed. A Hot Old Time was the weekly bill opening 14, and big houses are assured. Eddie Watson and Lottie West Symonds played the principal parts well, and were supported by a capable co. The Royal Lilliputians 20-26.

For Her Children's Sake drew a big audience at the Bijou 13, and the melodrama was warmly appreciated by the patrons of this popular house. Good portrayals were given by Beryl Hope, John E. Ince, Jr., Anna Barton, Edwin Walter, and Lee Sterrett. Yon Yonson 20-26.

The Thanhouser co. presented The Wrong Mr. Wright at the Academy 14 before a good house. The majority of the spectators seemed to enjoy the performance of this exceedingly dry farce-comedy, in which Albert Brown in the leading role of Sites scored an artistic hit. J. Francis Kirke gave a good portrayal of Clingstone. James Kyrle MacCurdy caricatured the ridiculous character of Brazenface, and the other roles received adequate treatment. The Great Ruby 21-27.

The Davidson had an excellent vaudeville bill 13, headed by Fanny Rice and Bobby Gaylor, and the attendance was good. Others on the bill were Harry Asra, Clara Hess, Fortune Brothers, Young and De Vole, Mlle. Esmeralda, and the Bonnas. E. H. Sothern 17-19. Eumbale 20-26.

Edwin Thanhouser returned from an extensive trip through the South 14, much benefited in health, and

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Riley C. Chamberlin has been warmly welcomed by many old friends upon his return to Milwaukee, and a cordial reception awaits him when he reappears on the Academy stage 21 as leading comedian of the Thanhouser co. CLAUDE L. N. NORRIE.

DETROIT.

The Detroit Symphony Orchestra gave their third concert of the season at Light Guard Armory 11 and it was largely attended. The soloists were William K. Steiner, pianist, of Pittsburgh, and Samuel L. Slade, basso, of this city. Marie Kunkel Zimmerman will appear as soloist for the last concert of the season on April 22.

The first copy of the "Elk News," published by Detroit Lodge of Elks exclusively for the members of the order, has made its appearance, and the neat twenty-four-page periodical reflects great credit on its originators. It contains among other items of interest a short history of the Detroit Lodge, some remarks by the chaplain, Rev. Edward Collins, bits of information regarding the various lodges in the State, and offers some valuable data on the Elks' reunion to be held in Cincinnati during July of the present year.

Buster Brown and "Tige" are making the hit of the season at the Lyceum, where they took possession for a week's stay 13. The box-office reported an enormous advance sale, and at this stage of the game every seat for the remainder of the engagement has been sold. It holds the record for the largest business done thus far this season, and the S. R. O. sign makes its appearance early in the evening at each performance. Certainly Buster never met a more enthusiastic reception than that which greeted him the opening night from an audience largely made up of little ones, to whom Buster has become quite an old friend. Master Gabriel makes an ideal Buster and is the driollest and most original comedian imaginable, combining mature intelligence with an infantile personality and looks for all the world as if he had just stepped out of the Sunday paper. George Ali, as the faithful Tige, is hardly second in importance, and his efforts to keep pace with his master were received with shouts of applause. The six musical Cuttys and a large chorus of show girls are good fillers in between. Good Old Summer Time follows here.

Kidnapped in New York, the play so dear to the hearts of Whitneyites, is enjoying a most prosperous visit 13-19, with the handsome and capable Barney Gilmore, who wins all the sympathy and admiration by his clever work as the newspaper man Dooley, King of Detectives 21-26. A. FRANCIS.

PROVIDENCE.

The Providence Opera House offering March 14-16 was The Dictator, the new Richard Harding Davis farce, with William Collier as the star. The piece is bright and full of action, and Mr. Collier made his usual hit, but there is little opportunity for the other members of the co., especially for Nanette Comstock, who has only to look pretty. Louise Allen as the Spanish senorita gave a clever impersonation, and Edward Abeles, George Nash, and John Barrymore had a trifle more to do than the rest of the co. Business was very poor during this engagement. The attraction for the remainder of the week opening 17 was A Venetian Romance. The opening was to a good house. Dolly Varden 21-23. The Marriage of Kitty 24-26.

At the Imperial 14-19 Sis Hopkins, with Rose Melville in her original character creation, drew good houses. Miss Melville seems well adapted for this awkward character, and she makes a lot of fun for her audiences. Other favorites were James McDuff as Obadiah, Louis Morrell as Adison Vibert, Frank Minser as Rity, and Catherine Camp as Elsie Van Ness. During the action of the play several pleasing specialties were given. The Great Train Robbery 21-26.

A wild melodrama, under the title of The Village Parson, was the attraction at the Empire 14-19, and a fair business was done. A co. of average ability, headed by William A. Norton, interpreted the various roles. Arizona 21-26.

At the Park 14-19 Man to Man drew fair houses. George N. Whitman and Eloise Davis take the leading parts. Looping the Loop 21-26.

The Royal Italian Band made its first appearance at the Empire 13 and gave a nice concert to a fair house.

Gwilym Miles and Mary Hansam De Moss appeared in a song recital at Memorial Hall 15.

The next Arion concert is scheduled for April 12 at Infantry Hall. Arminius will be performed.

Manager Wendelschaefer has booked Nance O'Neill for a return engagement at the Providence Opera House in April.

The latest addition to the new Albee Stock co., to open at Keith's next month, is Francis Byrne.

HOWARD C. RIPLEY.

MONTREAL.

Peggy from Paris opened at the Academy 14-19 to a good house. The production was up to the usual standard of excellence in costuming, scenery and staging for which Mr. Savage's name has become a trade-mark, and when the first scene was finished you thought you had also struck something original and quaint in the way of a musical comedy; but, alas! the other scenes degenerated into a vaudeville show, and the plot, what there was of it, was of the silliest. The co. was composed of clever people, who did their best to make the poor material they were working with go with snap and ginger. Old-time favorites, such as Jaques Kruger, Arthur Deagon, and Josie Sadler, are always welcome and can be looked upon to do good work. Indeed, the whole cast was excellent, and the chorus was a large factor in the success of the piece with their fine costumes and artistic groupings. Earl of Pawtucket 21-26.

The Governor's Son opened to good business at Proctor's 14. It is a rattling farce-comedy, with lots of bright music and specialties. The wear and tear of the road were a little visible in the scenery and costumes, otherwise the production was excellent. John McVeigh, as the Governor's Son, did some capital work. Charles Pusey was acceptable as his father. Harry H. Letner scored as Dicked Dickson. Walter Chester and Pete Curley both gave good performances. Hilda Hawthorne, as Mrs. Berrymore; Ruth Halbert, as Mrs. Dickson, and Grace Hazzard, as Emrald, were the chief scorers among the ladies. The rest of the cast and chorus did good work. The Show Girl 21-26.

Across the Pacific paid us its third annual visit and was again successful, the various exciting scenes evoking a good deal of enthusiasm. Henry Clay Blaney was as amusing as ever as Willie Live. Kitty Wolf did good work in the soubrette role, and the supporting co. was capable. Only a Shop Girl 21-26.

The old-time melodrama, The Child Stealer, is the bill at the National Francais. Emelie Lindey, who scored such a hit as Joan of Arc last week, is playing the role of Sarah Waters.

Le Flibustre is the bill at the Nouvautes, preceded by the sensational one-act play, Au Telephone, which created such a sensation in Paris.

W. A. TREMAYNE.

BUFFALO.

The Metropolitan Opera co. appeared at the Teck 11, 12 to poor business. Julia Marlowe, presenting When Knighthood Was in Flower, did a big business 14-16. Miss Marlowe has lost none of her charm as Mary Tudor. Tyrone Power does excellent work as Charles Brandon. The play has been given a fine production by Charles Frohman, under whose management Miss Marlowe is appearing. Charles Hawtrey, who did such excellent work last season in The Message from Mars, opens a three-night engagement 17, presenting Saucy Sally.

George (Honey Boy) Evans and his excellent Good Old Summer Time co. was the attraction at the Star 14-19. Mr. Evans is the same old popular favorite, and kept the house convulsed with his infectious humor. Joe Conroy, as Leon Mahoney, and Goff Phillips, a Buffalo boy, by the way, as Hans Sepp, a German brewer, gave him valuable assistance. The ballet was a beautiful scenic feature, as good as has been seen here this season. Next week, Under Southern Skies.

Florence Bindley and a good co., which includes that very clever comedian George S. Probert, played to good houses 14-19 at the Lyceum, presenting A Midnight Marriage.

By far the best attraction in the history of the Academy is The Minister's Daughters, which was seen by large audiences 14-19.

Alfred Reisenauer, the great German pianist, delighted a fairly good house 15 in Convention Hall.

P. T. O'CONNOR.

NEWARK.

The Wizard of Oz was the attraction that drew large audiences at the Newark Theatre 14-19. Montgomery and Stone were the principal fun makers, and the cast, taken as a whole, was excellent. Anna Laughlin made a very charming Dorothy. Nothing neater in the way of travesty than Miss Crater's impersonation of the lady lunatic has been seen here in a long time. One of the best singing voices in the co. is possessed by Gertrude Mackenzie, and Lotta Faust, Albertina Benson, Arthur Hill, Joseph Schrode, Owen Westford, and Harold P. Morey were all that could be desired in the parts assigned to them. Viola Allen 21-26.

Terry McGovern in The Bowery After Dark drew large houses at the Empire 14-19. The story told is a simple one, and the stage pictures presented are drawn true to life. Mrs. Terry McGovern made her first appearance behind the footlights and acquitted herself well. Emma H. Curran, Harry Fields, Thomas Morrissey, May Gerald, Louise Dempsey, Leo Bezzo, John Lewis, and Logan Paul played their parts well. Midnight Marriage 21-26.

Seldom has a play been better staged or better acted than The Sign of the Cross, which opened at Blaney's 14. Rose Tapley in her portrayal of Mercia shows a personality that finely harmonizes with one's notion of the gentle, loving and earnest heroine. Others in the cast are to be commended for their excellent work. Zaza 21-26.

Plenty of clean comedy and a number of thrilling climaxes were features of A Hidden Crime, which drew good houses at the Columbia 14-19. The work of John P. Lockney, J. Grant Gibson, Pauline Fletcher, and Mamie Pixley was good. The Queen of the Highway 21-26.

Manager Blaney announces that he will put on a stock co. at Blaney's for the Summer season. It is Mr. Blaney's intention to produce new plays that he has been at work on during the winter.

The Building Committee of the Newark Lodge of Elks has a site under consideration on which they intend to erect a brick building.

At the Empire Terry McGovern had the newsboys of the city as his guests at a matinee 19.

FREDERIC T. MARSH.

NEW ORLEANS.

Bertha Galland, presenting Dorothy Vernon, was the attraction at the Tulane 13-19, and the star was cordially received during the engagement by satisfactory audiences. Miss Galland is the moving spirit of the play, is always in action, and gives a splendid account of herself, both as to charm of person and dramatic ability. William Lewers was a gracious lover and A. L. Willard a despicable villain. The staging was pretty and picturesque. Maxine Elliott 20-26.

At the Grand Opera House the Baldwin-Melville Stock co. presented Beware of Men 13-19 to the usual seating capacity of the house during the week. The play was well put on, but its unsavory atmosphere and some of the situations should have been curtailed. Lester Lonnergan as the minister and Mabel Montgomery as Grace Field did excellent work, and T. B. Findlay in an old man part was capital. Flo Parker as the heiress did her little well, and Susanne Santje, who has returned to the co., was an attractive Mrs. Fletcher. J. T. Dwyer played the villain in his usual smooth way. The balance of the cast was up to its usual standard of excellence. Dr. Jekyll and Mr. Hyde 20-26.

A fair co. presenting The Wizard of Oz held the boards at the Crescent Theatre 13-19 and drew largely during its stay. There is some good material in the co. Isabel D'Armond, May Taylor, Beatrice Bromfield, and Fred Rogers are among the competent ones. Andrew Robson 20-26.

There is a noticeable improvement in the attendance at the Elysium Theatre for week of 13-19. Alice Treat Hunt and her co. are presenting The Two Orphans in a capable and strenuous manner. Lawrence Grattan was a gallant Chevalier and Alice Treat Hunt a sympathetic Henriette. Hal De Forest, Herbert Brenon, Mabel Pennock, and Mabel Trunnel were intelligently cast and showed to advantage. Shamus O'Brien 20-26.

The rumor is out that the Orpheum Circuit people, who were awarded the lease of the Grand Opera House, have refused to sign the lease.

J. MARSHALL QUINTERO.

JERSEY CITY.

Ralph Stuart made his first stellar appearance in this city at the Academy of Music 14-19, to fine business. By Right of Sword proved to be an excellent play, and it was placed upon the stage in a lavish manner. Political intrigue, nihilism, love, jealousy, and sang froid are the prominent features of the play, which is well written and full of interest. Mr. Stuart is a natural actor, very easy and manly, but he might be a little stronger in some of the scenes. His acting throughout was clever. Carl Smith Searle is capital as the villain Devinski, and did good work. J. R. Armstrong as the American Consul was dignified and played the part well. Edward Poland as the valet was fine. Jessaline Rodgers as the Countess was very good, and played an intriguing part capitally. Lillian Albertson as Olga was very acceptable, both as an actress and in appearance. Quincy Adams Sawyer 21-26.

Joe Welch in The Peddler packed the Bijou 14-19 and gave good satisfaction. The play has been improved since its last visit here, and it is now a good comedy drama, full of sentiment and pathos. Many of the characters are overdrawn, but they are interesting and entertaining. Joe Welch as the old Hebrew peddler is fine, and his conception of the part is capital. The play was handsomely mounted. Ward and Vokes in A Pair of Pinks 21-26. When Women Love April 28-April 2.

William H. Sherwood, familiarly called "Pop" by his many friends in this city, was a visitor 16, after an absence of four years. He is now ahead of the Rose Melville Sis Hopkins co. His visit here was a pleasant one to himself and friends, and a theatre party will be given in his honor when the show reaches here 4-9 at the Academy of Music.

John E. Langsbee, stage machinist of the Academy of Music, has forty names signed to a charter list for the Theatrical Mechanics' Association in this city.

Members of the Volunteer Life Saving Corps of this city had a theatre party at the Bijou 16, Joe Welch in The Peddler being the attraction.

The Elks' stag is set for 24.

WALTER C. SMITH.

OMAHA.

Nat C. Goodwin was seen at the Boyd March 7, 8 in the revival of A Gilded Fool. The audience was both large and friendly and, as usual, Mr. Goodwin's subtle wit struck home. The support was fair. Madame Blauvelt's rich soprano notes were enthusiastically encored by a large portion of the music-loving public 9. Are You a Mason to fair Sunday business 13. Marie Wainwright was seen in Twelfth Night 14, 15. Miss Wainwright's interpretation of the part of Viola is well conceived, and her support is adequate. Francis Conlon as Malvolio made a decided hit. Manager Burgess announces The Eternal City 18, 19. Ole Olson 20. Fay Davis 22, 23. The Denver Express 27. The Bostonians 29, 30.

At the Krug Isabel Irving attracted a splendid house 10 in The Crisis. The audience was a little disappointed in the play, which is not so good as the book, but certainly the star and her supporting co. were worthy of all the good things you can say of them. Just Struck Town pleased fair sized audiences 11, 12. Sun's Minstrels 13; good business. Joe Murphy 14-16 is receiving a regular ovation, the house being packed and the enthusiasm unbounded. Kerry Gow and the Shaun Rhue will be given during the engagement. Manager Gondon has Happy Hooligan 17-19. A Ragged Hero 20-23. Too Proud to Beg 24-26. J. R. RINGWALT.

TOLEDO.

Henry Irving as Shylock was the only Valentine attraction of the week March 12. The noted actor was greeted by a representative audience. He was forced to make a curtain speech during the evening.

At the Lyceum The Heart of Maryland was well put on 10-12 by an all round good co. The patronage was good during the engagement. Young Tobe Hoxie, with Ernest Lamson in the name part, pleased good houses 13-16. Lydia Knott shared honors with Mr. Lamson. James Ashley, another member of the co., was also well received, he being a member of the former Empire Stock co. Young Tobe Hoxie is simple and clean and should succeed.

Burt's had A Homespun Heart 13-16, a comedy drama of the rural type, written by Hal Reid. The plot is well worked up and gives everybody plenty of chance for glory.

Harry Morris' Night on Broadway co. packed the Empire at every performance 13-19. The drawing powers, however, were not in the piece or the actors, but in the fact that James Jeffries was with the co. and sparred three rounds at every performance. It is needless to say that the champion does not exert himself to any great extent and earns his money easier than any member of the co.

Manager Frank Burt, of the Lyceum and Burt's, is sojourning at Hot Springs for a month in the hope of benefiting his health. C. M. EDSON.

CLEVELAND.

Henry Irving, supported by as fine a company as he ever brought here, played a repertoire of his popular plays 14-19 at the Euclid Avenue Opera House, and was accorded good patronage. His Shylock was the favorite character, and The Merchant of Venice was given three performances, the last one, Saturday matinee, closing the engagement, which was one of the most profitable the great English actor has ever played here. E. H. Sothern 21-26.

Vaughan Glaser and his stock co. opened their spring engagement at The Colonial 14, with an elaborate production of Secret Service. Vaughan Glaser essayed the leading role and was well received, as was his leading lady, Laura Nelson Hall, a sympathetic, artistic actress, who immediately won public favor. The rest of the company are a capable lot of players. Christopher Jr., 21-26.

The Masons were seen in the farcical musical comedy, Rudolph and Adolph, at the Lyceum Theatre 14-19. Buster Brown 21-26.

At the Cleveland Theatre, The King of Detectives held the boards 14-19. The Two Little Waifs 21-26.

Creatore will give two concerts at Grays Armory 20.

Work has been commenced on the new Garden Theatre, which will be built on Euclid avenue and will be ready for occupancy about June. It will be under the management of Gen. A. F. Marsh, (formerly of the Colonial Theatre) and Max Faetkenhauer, the popular musical director of Shea's Empire Theatre.

WILLIAM CRASTON.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (Ed E. Williams, mgr.): Cripple Creek 7-12; very flattering attendance. Wells-Dunne-Harlan co. 14-19 in The Little Host; packed houses; frequent and prolonged applause. A Little Outcast 21-26. A Factory Girl 28-April 2.——JEFFERSON THEATRE: Ethel Barrymore 8. The Runaways 9; small house; poorest performance here this season. The Chaperons 10; small house; performance very little better than Runaways. Bertha Galland 11. A Friend of the Family 12.——ITEMS: The local press severely censured the Jefferson and incidentally Klaw and Erlanger for perpetrating such monstrosities as The Runaways and The Chaperons on their patrons at $1.50 per, with the trade-mark first-class on them. It was also stated that the Wells-Dunne-Harlan co. for 50 cents gave more for the money than the two named above, and made no undue pretensions about it.—E. O. Looney, treasurer, sustained a stroke of paralysis of his entire left side 14 while at work in the box and has been unconscious since. It is not believed the stroke is fatal.—John O'Hare joined Wells-Dunne-Harlan co. 14. He is a local boy and has a voice particularly good.—It is stated that Jake Wells has purchased The Ameer and The Idol's Eye, and that both will be produced here later. They will be produced by co. managed by Otis Harlan, that is now rehearsing in New York, and will be known as Bijou Musical co.—Patti's appearance 19 has been canceled.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): The Chaperons 7; attendance large; performance disappointed. The Wizard of Oz 11; heavy business; satisfaction. Bertha Galland in Dorothy Vernon of Haddon Hall 12; good business. Tim Murphy 21. Hoyt Comedy co. 22-26. Maxine Elliott 28. The Girl from Dixie 29. Andrew Robson April 1. The Funny Mr. Dooley 2. Knowles (hypnotists) 4-9.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Dark.——MONTGOMERY THEATRE (Hirsch Brothers, mgrs.): A Friend of the Family 7 pleased fair house. The Chaperons 8; good business; fair performance. Harry Beresford in The Professor's Love Story 11; excellent performance; pleasing large audience. Byrne Brothers 16. Wizard of Oz 21.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): The Chaperons 9; excellent play and cast; good house. The Wizard of Oz 10; S. R. O.; largest house of season. A Friend of the Family 11; excellent performance; moderate business. Romeo and Juliet 19.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, lessee and mgr.): Helen May Butler Band Feb. 26 pleased good house. Clark Hillyer 3. Romeo and Juliet 8; performance and business good. Deastrix Skule (local) 15; S. R. O.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): David Higgins in His Last Dollar 7; best co. this season; poor house. Hi Henry's Minstrels 18. Tim Murphy in A Bachelor's Romance 25.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Otto H. Krause's co. 7-12; fair business; excellent satisfaction. Hoyt Comedy co. 28-April 2.

HUNTSVILLE.—OPERA HOUSE (Thomas F. Littlejohn, mgr.): Hi Henry's Minstrels 19. National Stock co. closed very successful engagement 12; large and pleased audiences.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Marie Fountain Theatre co. 7-11 presented Dixie Land, For Get Me Nots, Slaves of the Orient, Dangers of a Great City, Vendetta; fair performances to fair business. Florodora 12; good performance to S. R. O. A Life's Mistake 14. Lost River 15. Andrew Robson 16. Billy Kersands 18. In Louisiana 19. Peruchi-Beldini co. 21-23. Winsome Winnie 24. Peruchi Beldini 25, 26. Bertha Galland 28. Holty Tolty 30. Black Patti April 5. A Ragged Hero 6. Girl from Dixie 7. Gagnon-Pollock co. 11-14. Ezra Kendall 15. Gagnon-Pollock co. 18. A Friend of the Family 23.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Florodora 11; S. R. O.; good co.; thoroughly enjoyed. Sadie Martinot 14; good house. Andrew Robson 15. Lost River 16. Murray Stock co. 17, 18. Billy Kersands 19.——ITEMS: Sadie Martinot will close her tour on 19.—Owing to the inability of securing a suitable attraction, the formal opening of the New Auditorium has been postponed for some time. The building is nearing completion and will be, when finished, a credit to any city.

FORT SMITH.—GRAND OPERA HOUSE (Ed S. Stahle, mgr.): Middleton Stock co. 7-9 in The Prince of Liars, In Old Virginia, Happy Hooligan; poor co.; light business. Woods and Briggs co. in The Inside Track, Down East Folks, Monte Cristo 10-12; fair performances to good houses. Tolson Stock co. 14-19. Four Cohans 24.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Gay Mr. Goldstein 9 failed to appear. Life's Mistake 11; co. pleased fair house. Sadie Martinot 15. Andrew Robson 17. Frank Dalton 19. Murray Stock co. 21-26. Holty Tolty April 1. Black Patti 6. Ragged Hero 7.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Dark.——ITEM: Meeting of managers held at Jonesboro to perfect the organization of circuit under way.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Anna Eva Fay 7, 9-11, attracted quite good audiences; many of her cabinet tricks were very mystifying. Harold Bauer, pianist, 8, 12; fair houses; beyond doubt best pianist this city has yet heard. Sag Harbor 14-16. Ellen Beach Yaw 17. Silver Slipper 24-26. Charles B. Hanford 28-April 2.——BURBANK THEATRE (Oliver Morosco, lessee): Nell-Morosco co. 6-12; did well with What Happened to Jones; houses large and expressive.——GRAND OPERA HOUSE (Clarence Drown, mgr.): The Game Keeper 6-12; same well filled houses; a piece of more merit than the usual that has played at the theatre. Maloney's Wedding 13-19.——CASINO THEATRE (J. E. Waldeck, mgr.): Holty Tolty 7-13; crowds, as usual.——ITEM: Mr. Lotto, assistant manager of the Casino, announces that 29 will mark the one hundredth night anniversary of the Casino, and that he intends taking the entire co. for a day's outing to Mt. Lowe.

SAN JOSE.—GARDEN THEATRE (Stanley Ross, mgr.): Slaves of the Mine 11, 12. Game Keeper 15. Western Dramatic co. 20-27.——VICTORY THEATRE (S. Oppenheimer, mgr.): Sag Harbor 6; fair play and house. Frank Bacon 13. Human Hearts 18. Daniel Sully 20. Winsome Winnie 26. Erix of Sweden 27. Silver Slipper 31-April 1. Nat Goodwin 4. Charles B. Hanford 5.——ITEM: Oliver Morosco, the manager of the Victory Theatre, has sold his lease out to S. Oppenheimer, a San Francisco theatre manager.

POMONA.—FRATERNAL AID THEATRE (F. H. Paine, mgr.): Maloney's Wedding 11; fair house; poor performance.——ITEMS: No attractions have been playing this house lately, because the management would not join the Southern California Theatrical Trust.—George W. Ogle has resigned as manager and is succeeded by F. H. Paine, who has opened negotiations with manager H. W. Wyatt, of Los Angeles, who will make the bookings.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Sag Harbor 9; entirely satisfactory performance to fair house. Kilties' Band 12, matinee and evening. The Game Keeper (return) 13. Charles B. Hanford in The Merchant of Venice 17. Human Hearts 20. The Silver Slipper 23. Slaves of the Mine 25. Daniel Sully 27. Ben Hendricks April 2. Mary Mannering 9.

NAPA.—OPERA HOUSE (E. F. Hogan, mgr.): Wiedeman's Big co. Feb. 29-5. Plays: Down in Egypt, Tennessee's Pardner, Charley's Aunt, For a Million, The Old Lime Kiln, Dixie Land, The Steam Laundry; packed houses; pleased. Kilties' Band 9; excellent concert to capacity. Slaves of the Mine 15. Human Hearts 22.

MARYSVILLE.—OPERA HOUSE (G. W. Hall, mgr.): Murray and Mack Feb. 23; slim house; good show. Sag Harbor 27 canceled. Charles B. Hanford 13; full house; excellent performance.——NOVELTY THEATRE (Browne and Woods, mgrs.): Closed until May 1.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Bradshaw's Moving Pictures 5; fair house; fair performance. Watson and Bates Stock co. 14-19.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Maloney's Wedding 9; poor house; good performance. Human Hearts 10; fair house; pleased audience.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): The Old Homestead 7-10; very fine performance; capacity. Slaves of the Mines 13. James B. Hanford 14, 15.

SAN DIEGO.—1818 THEATRE (H. C. Wyatt, lessee and mgr.): James Neill in Pudd'nhead Wilson 1; fine co.; delighted large house.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): The Great Western Dramatic co. in Ranch 10; excellent performance; packed house.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Blanche Walsh in Resurrection 8; good business; good support; appreciative house. Florence Roberts in The Frisky Mrs. Johnson 11; fair business; pleasing performance and capable co. Devil's Auction 12; poor house; fair co.; rather empty performance. A Prince of Tatters 14. Mary Mannering in Harriet's Honeymoon 15. Bostonians in The Serenade 19. Vaudevilla 21-26. MacFadden's Flats (return) 28. Field's Minstrels 30.——ITEM: We are commencing to get torn up again in this district, the W. F. M. decided latter part of last week to call out the men employed on the leases, so we are looking for a little more strike now any moment. That's what kills this town. It hurts Colorado Springs as much as it does the home towns, Victor and Cripple Creek. So our attendance may be a little shaky on the lesser attractions for awhile.

LA JUNTA.—THEATRE (W. S. Talbert, mgr.): Lost River 9; very good co.; excellent business. A Wise Woman 18. The Telephone Girl 24. Field's Minstrels 28.——SANTA FE ROUTE READING ROOMS SYSTEM (S. E. Busser, superintendent, Emporia, Kan.): Bertha Kuns Baker in If I Were King 10; good co.; S. R. O.——ITEM: About four years since the Santa Fe Route, under the management of Mr. Busser, determined to give its employes a series of high-class entertainments. At first the employes were indifferent and only a handful would turn out; now S. R. O. is the rule, showing that Mr. Ripley, the president of the road, did the right thing when he inaugurated the Reading Room System.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Lost River 6; good house. Blanche Walsh 9; S. R. O.; treat; well received. Devil's Auction 10; fair house. Florence Roberts in Frisky Mrs. Johnson 12 drew good house; good co., as usual. Al. H. Wilson 13 should have had better house. Bostonians 18. Telephone Girl 30.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Devil's Auction 9; S. R. O.; performance first class. One Night in June 17. Sandy Bottom 22. Where Is Cobb 19.——NEW AUDITORIUM (J. B. Boyer, mgr.): Judge H. J. Hanna (lecture) 15.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Blanche Walsh in Resurrection 10; S. R. O.; advance sale $750. Florence Roberts in Zaza 12; crowded house. Telephone Girl 27. Field's Minstrels April 10. Daniel Sully 14.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Our Goblins 9; small business. Boulder Glee Club 21. Punkin Husker 26. Field's Minstrels April 2.

ROCKY FORD.—GRAND OPERA HOUSE (H. G. Sigman, mgr.): Telephone Girl 25.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): One Night in June 18.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): A Venetian Romance 12; third performance here; playing to brilliant gathering. Frank L. Perley, who is responsible for the production of the opera, has left nothing to be desired in the staging and costuming of his co. The principals are all well suited to their roles, and the chorus is large, pretty, and knows how to sing and dance. Sophie Brandt, the prima donna, sings with method, and is the possessor of a clear, sympathetic voice. Josie Intropidi furnishes the comedy and is most amusing, while Mary Conwell, Carroll McComas, and Annabelle Whitford received many calls after their "Widow Song" in Act 1. Harry MacDonough, as the principal comedian, might be improved upon. The Ninety and Nine, a melodrama from the pen of Ramsey Morris, to fair sized audiences 14, 15. Scenically the production is noteworthy, having all of the electrical and mechanical effects of the New York production. The large co. is creditable. Katy Van Dyke and Master Willie Tilden covered themselves with glory. Herr Conreid, as has been his custom for the past few years, brought his admirable co. to this city 16, giving the modern German comedy by Fulda, Jugend Freunde, for the benefit of the German Club of Yale. The audience was large and fashionable, and there was much enthusiasm. Othello 17. Virginia Earle in Sergeant Kitty 18. Marie Tempest 19. An English Daisy 21. Clara Bloodgood 23. Lulu Glaser 26. Jefferson De Angelis 28. Superstitious Sue 29. Viola Allen 30. Charles Hawtrey April 1. When Johnny Comes Marching Home 2.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Dare Devil Dorothy, an English dramatic musical comedy, was greeted with good sized houses 14-16. There is plenty of comedy, and the last act, representing a circus, offers many clever specialties. W. H. Conley, Tobey Cruise, Zelda Marston, and Clark Ross were favorites. Shadows of a Great City 17-19. Hearts Adrift 21-23. The Orphan's Prayer 24-26. At Cripple Creek 28-30. Girls Will Be Girls 31-April 2.——WOOLSEY HALL: Boston Symphony Orchestra 22.——FOY AUDITORIUM: Orchestra Club Concert to crowded house 16.——ITEMS: Frank Lea Short, with Othello co. playing here 17, was entertained by Yale Dramatic Club while in this city.—Mrs. Bunnell entertained a party of friends at A Venetian Romance 12. Mr. and Mrs. Tyler, of New London, came over with a party for the performance. Mrs. Tyler, who wrote the book, has a son a senior at Yale.—The New Haven Lodge of Elks observed the twentieth anniversary of the lodge by a banquet at the Tontine 9. The nine charter members now living were present and responded to toasts. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): A crowded house greeted Dockstader's Minstrels 10, and the excellent, up-to-date bill received great applause and many encores. Two audiences that taxed the capacity of the house and represented the elite of the city greeted Maude Adams 11, 12 in her production of The Pretty Sister of Jose. That they thoroughly enjoyed the performance was evinced by the close attention and hearty applause given the star and the dramatic climaxes. The Virginia Earle Opera co. presented Sergeant Kitty 14 to a large audience, that listened patiently through many lines that seemed to lag and applauded enthusiastically the good numbers. Miss Earle was not in her usual good voice, and one of her best solos was rendered by Estelle Wentworth. Considerable interest was manifested in the production of the new comic opera 15, 16, A Venetian Romance, written by Mrs. Colonel Tyler, well known in society in the eastern part of the State, where she resides. Frank Perley, who has charge of the launching of the opera, has gathered a co. of 130 people, elaborate costumes and scenery, and augmented the orchestra to twenty-four. Among those in the leading roles were Sophie Brandt, who sang sweetly and looked handsome; Josie Intropidi, Walter Percival, and Harry MacDonough, while Walter Louis Gottschalk conducted. In its present condition the music is too limited in range and there is a lack of comedy, and the opera has the air of amateur lines in professional hands. Marie Tempest 17. Ninety and Nine 18, 19. Clara Bloodgood 21.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): The Govern'r Son, made popular here by the Cohans, was presented 10-12 to large audiences. Harry Lester has the comedy role originated by the younger Cohan and the applause he received vouched for the success he made of it. The revival of The Shadows of a Great City 14-16, with Annie Ward Tiffany featured, drew large audiences that found as much to applaud as of yore. Child Slaves 17-19. For His Brother's Crime 21-23. Hearts Adrift 24-26. Mrs. Leslie Carter in Du Barry is underlined in April.——ITEM: As usual during his engagement here, Lew Dockstader was a guest at the Rooftrack Club. A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Cambell Stratton and the Roe Stock co. closed to fairly good business 7-12. Perley Opera co. presented a new comic opera, A Venetian Romance, 11; house crowded by a fashionable and friendly audience, who received the piece with every manifestation of approval. The opera was magnificently mounted and costumed, nothing finer than some of the scenes could be imagined; music is bright and pretty, the orchestra being particularly good, and Mr. Wight, the composer, is to be congratulated on his work. Mrs. Pyler, the author of the libretto, certainly shows considerable talent, her lyrics being cleverly written, but there is much in the book that needs pruning, still, with revision, the opera may have a successful career. The co. is an excellent one, and did all that was possible for the piece. The Funny Mr. Dooley 16. Virginia Earl 17. William Collier 19. Fiske Stock 21-26.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Fiske Stock co. opened 14-19 in A Soldier of the Empire to crowded house. Other plays: Breaking the Ban, Knobs of Tennessee, Jennie the Mascot, Dr. Jekyll and Mr. Hyde, A Struggle for Liberty, Sign of the Crucifix, At the French Ball, Clemenceau Case, Irish Rebel, Cinderella, A Hidden Crime 24. Dare Devil Dorothy 26.——HANNA'S ARMORY (W. W. Hanna, mgr.): Colt's Band 13 received good patronage. Shermas' Pictures (return) 20.——ITEMS: Fred Reloin, proprietor of the Hotel Reloin, has commenced work on his Casino, which will be a ground floor house with a seating capacity of 1,400. This theatre will be completed by Sept. 1, and conducted as a vaudeville house.—Architect Maynard, of Boston, will submit plans next week to P. S. McMahon for the rebuilding of the New Britain Opera House.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Charles Grapewin in The Awaking of Mr. Pipp 10; good business; splendid satisfaction. Edward Harrigan 11; fair business. Ninety and Nine 12; large business; pleased. A Venetian Romance 14; S. R. O.; co. a large one; principal parts in excellent hands; scenery and costumes elegant. Charles Champlin's Stock co. 15-21. Presenting first half of week: Ups and Downs of Life, The Pace That Kills, Wormwood; opened to large business. English Daisy 22. Clara Bloodgood 23. Village Postmaster 24.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Aubrey Stock co. opened 14-19 (except 16) to good business. Plays: The Prince of the Sword, Devil's Island, Dangers of Paris, The Fire Patrol, Lost in New York, We 'Uns of Tennessee, For Love of a Woman, Deacon Brodie, Money Mad, A Child of Fortune. Virginia Earl Opera co. 16; one of best attractions of season; capacity.——NEW LONDON OPERA HOUSE (James F. Nellan, mgr.): Burt's

Burlesquers 11, 12 canceled after first performance owing to inferiority; large audience.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): For His Brother's Crime 10-12 pleased big housefuls of melodrama lovers. William Faversham in Lord and Lady Algy 14. Child Slaves of New York 15, 16; good business; some elaborate settings. Funny Mr. Dooley 17-19. Shadows of a Great City 21-23. The Girl With the Green Eyes 24. Patrice in Driven from Home 25, 26. Real Widow Brown 29. Side Tracked 30. Viola Allen in Twelfth Night 31. Hearts Adrift April 1, 2.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Tracy, the Bandit 11; small audience. Edward Harrigan presented his masterpiece, Old Lavender, 12 to fair and friendly audience. The Missouri Girl 14 pleased fair attendance. For Her Sake 16; small audience, superb co.; deserved better business. Topsy Turvy Burlesquers 18. Thelma 23. Dare Devil Dorothy 25.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): The Missouri Girl 10 pleased fair audience. Kate Claxton in The Two Orphans 11 attracted good audience. Topsy-Turvy Burlesquers 14; topheavy house; poor performance. Harry Leighton in Othello 15; small audience. Ninety and Nine 17. Marie Tempest in The Marriage of Kitty 18. At Cripple Creek 19.

MIDDLETOWN. — THE MIDDLESEX (Henry Engel, mgr.): The Missouri Girl 12; good houses. Edward Harrigan, again under the management of the Veteran Hanley, was warmly welcomed by large audience 14. Virginia Earl in Sergeant Kitty 15; capacity; best of satisfaction.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Fenberg Stock co. 14-19, presenting A Sister's Revenge, The Young Heiress, The Silver Dagger, The Red Cross Nurse, Beware of Men, Tracy, the Bandit; S. R. O.; best of satisfaction. 'Way Down East 26.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Boston Ladies' Symphony Orchestra 11; excellent performance; big business. Night Owls Burlesquers 15; good business. Sherman's Moving Pictures 18, 19.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sheans, mgr.): For Her Sake 15; fair co. and business. As You Like It 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, mgr.): Sign of the Cross 10; fair house. Earl of Pawtucket 11; good business. Faust 12; fair audience. James K. Hackett 14; good business. Kellar 15; S. R. O. Shore Acres 16. Haverly's Minstrels 19 canceled. Emma Bunting co. 21-24. American Hobo 26.——LYCEUM THEATRE (Daniel Humphries, mgr.): James Boys in Missouri 10-12; fair business. Minister's Son 14-16; fair houses. On the Bridge at Midnight 17-19. Man Who Dared 21-23. Fatal Wedding 24-26.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): A Friend of the Family 8; poor business. Wizard of Oz 12; good co. and business. Byrne Brothers in Eight Bells 14. The Knowles (hypnotists) 15-19.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Mabel Paige co. 7-12 (except 9) pleased large houses. Plays: Parson Jim, Becky Bliss, Tennessee's Pardner, Jack Harkaway, Cinderella, The Girl from the West. Harry Beresford in The Professor's Love Story (return) 9 to large and appreciative audience. The Chaperons 14; good business and performance. Crump's Park Stock co. 18. A Girl from Dixie 22. Wizard of Oz 28. Joseph Jefferson April 4. Nancy Brown 11.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Harry Beresford in The Professor's Love Story 10; fair audience; excellent performance. Hi Henry's Minstrels 12; large audience; fine performance. Hoyt's Comedy co. opened 14-19 to large and well pleased audience. The Girl from Dixie 23. Ezra Kendall 24. Mr. Dooley 29. Estes Stock co. April 4-9.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Morrison's Faust 9; very large business; entire house sold before the doors opened; performance good. Amelia Bingham in Olympe 9; large audience; well pleased. Hillyer's Wonders 15. Black Patti 30.

THOMASVILLE. — THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Hi Henry's Minstrels 9; good performance; large, highly pleased audience. Mumford's Orphan Band 12; large pleased audience. Miss Hursey from Jersey 16. Duncan Clark's Minstrels 23. Black Patti 28.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Peck's Bad Boy 9; poor performance; light house. Amelia Bingham in Olympe 11; excellent co.; large attendance. Wizard of Oz 31. Kathryn Kidder April 2.

SAVANNAH.—THEATRE: Lewis Morrison in Faust 11; good audience. A Girl from Dixie 16; good business; pleasing. The Chaperons 17. Ezra Kendall in The Vinegar Buyer 18. Harry Beresford in The Professor's Love Story 19.

BAINBRIDGE.—OPERA HOUSE (Prevatt and Tonge, mgrs.): Parish Priest 11 failed to appear.——ITEM: House closed for the season, as extensive repairs are being made and the stage enlarged.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walcete, mgr.): Hi Henry's Minstrels 14; largest house of season; well pleased audience.

NEWNAN.—AUDITORIUM (B. J. Thompson, mgr.): Rat Box (local) 11; good house; well enjoyed play. Hi Henry Minstrels 15 pleased good business.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): Hi Henry's Minstrels 11; large and delighted audience. A Girl from Dixie 21.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Charles B. Hanford 7 in Richard III; satisfactory; well pleased good house. One Night in June 10; good co.; appreciated by fair house. Murray and Mack 17. Blanche Walsh 21. Denman Thompson in Old Homestead 23. Georgia Minstrels 24. Shay Opera co. 26.——RAYMOND OPERA HOUSE (McMinn, mgr.): Stock co. 6-12 in My Partner; light business. 13-20 they will tackle Othello.

POCATELLO.—AUDITORIUM (Colonel Hanaford, mgr.): One Night in June 11; fair business. Ten Nights in a Bar Room 17. Murray and Mack 18. Blanche Walsh 19. Georgia Minstrels 24.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Ten Nights in a Bar Room 9; poor co. and business. Ward's Minstrels April 5.

ILLINOIS.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Seward's Stock co. 6-8; good co. and business. Plays: Fooled by a Fortune, Twin Sisters, Still Water Runs Deep. Castle Square Opera co. 9, 10, in Il Trovatore, Faust, Lohengrin; excellent co.; fair and fashionable audiences. Rose Coghlan in The Greatest Thing in the World 11; fine production; fair business. Seward Stock co. 12. Plays: Down in Illinois, Deadwood Dick; pleased light houses. Hot Old Time (return) 13. Handsome Cabman 15. Katherine Willard 16. Theodore Thomas' Orchestra 17. Francis Wilson in Erminie 18.——ITEMS: Minnie Seward, of Seward Stock co., was absent from the co. during its engagement in this city on account of death of her sister.—Manager George W. Chatterton, of this city, has taken possession of the opera houses at Jacksonville and Lincoln. He has secured them by lease for a term of years and will run them in connection with his houses in this city and Bloomington. These four houses will give the local manager a better leverage in securing attractions, and will, it is believed, be profitable as well.

CAIRO.—OPERA HOUSE: Van Dyke Stock co. Feb. 29-5; fair houses; co. fair. More Than Queen 12. Chinese Honeymoon 15. Gay Mr. Goldstine 16. Merchant of Venice 23. Eight Bells 24. Little Outcast 26. Seward Stock co. 28-30.——ITEMS: Belle Gaffney, a former Cairoite, has a prominent part in The Gay Mr. Goldstine co.—Gus Osterlop, who has been stage carpenter here for the past five years, gave up his position here the end of the season. He has a flattering offer from two houses at Evansville, but may conclude to go into business in Cairo. He has been the most efficient man ever in having made several records in placing scenery in the shortest space of time.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Fields' Minstrels 10; packed house; good performance. Savage English Grand Opera co. 11, 12 in Il Trovatore, Faust, and Lohengrin; fine performances; appreciative audiences. A Millionaire Tramp 13; appreciated by Sunday night patrons. The Power Behind the Throne 14; finely acted; fair house. A Ragged Hero 15; medium house; good melodrama. Francis Wilson in Erminie 16. Are You a Mason 19. Barlow's Minstrels 20. Weary Willie Walker 23. Nat C. Goodwin 26. Marie Wainwright in Twelfth Night 30.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Jack Hoeffler co. in The Sign of the Crucifix Feb. 29; crowded house. The Head Waiters 1 pleased good house. Jack Hoeffler co. 3-5 in Grand Ruby, My Old Kentucky Home, A Country Girl, The Prince of Liars; good business. Castle Square Opera co. 7, 8 in Faust, Lohengrin; excellent performances to fair attendance. Winsome Winnie 9; good house. Bohemian Burlesquers 11; attendance and performance poor. Weary Willie Walker 12; good house. Francis Wilson in Erminie 17. Theodore Thomas' Orchestra 19. Hemelein Stock co. 21.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Quincy Adams Sawyer 9; packed house; well pleased. Woman Against Woman 12; matinee packed; night poor; weak cast. 'Way Down East 13; S. R. O.; more than pleased. Uncle Josh Spruceby 18. The Power Behind the Throne 19. Rachel Goldstein 20. Sweet Clover 25. Humpty Dumpty 26. The Millionaire Tramp 27. The Flints 28-31.——ITEM: Mrs. Grace Marion Flint, who was taken ill at Springfield, Ill., in February, and who has been at the home of Manager Sauvage since that time, has entirely recovered and has rejoined her co. at Springfield, Mo.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Woman Against Woman 8; good house; good satisfaction. Bohemian Burlesquers 9; fair house and co. Hearts of Oak 11; drew good audience; pleased. Rose Coghlan in The Greatest Thing in the World 12; light business; very neat, moral play, admirably acted and beautifully staged and costumed; deserved better patronage. Francis Wilson in Erminie 15. Alberta Gallatin in Ghosts 17. Joseph Murphy in Kerry Gow 19. Weary Willie Walker 21. Nat Goodwin in A Gilded Fool 24. City Sports 25.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee): Himmelein's Imperial Stock co. closed 7-12 successful engagement; most excellent satisfaction. Plays: A Daughter of the South, Knobs o' Tennessee, In the Heart of the Storm, Northern Lights, Back Among the Old Folks, East Lynne, The Great Devereaux Case; entire co. competent. A large and enthusiastic house greeted Theodore Thomas' Orchestra 15. Fay Foster co. in The Dancing Missionary 19. Jack Hoeffler Stock co. 28-April 2. Vogel's Minstrels 6.

JACKSONVILLE. — GRAND OPERA HOUSE (George W. Chatterton, mgr.; George L. Corcoran, res. mgr.): Clark Stock co. 7-12; business average. Plays: Lighthouse Robbery, Just Plain Folks, A Midnight Call, Heart of Tennessee. Josh Spruceby 21. Millionaire Tramp 24.——ITEMS: Mr. Roos has been succeeded by George L. Corcoran, for several years 24-hour man with Walter L. Main's Shows.—Mr. Chatterton will spend a month in New York booking for next season. He promises a fine line of attractions.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, mgr.): Green Eyed Monster 11 failed to appear. Miner's Bohemians 12; very satisfactory performance to packed balcony and gallery. Clark Stock co. 14-16. Plays: Silent Slave, Heart of Tennessee, Plain Folks; business first-class. Co. will remain here remainder of week.——MEMORIAL HALL, SOLDIERS' HOME (Walter Kelly, mgr.): Pickings from Puck 11; one of best shows of season.——ITEM: Fyne and Dandy left Clark Stock co. 16.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.; H. E. Grampp, asst. mgr.): A Run on the Bank 11; fair audience; satisfaction fair. The Power Behind the Throne 12; excellent performance; fair business. E. H. Sothern in The Proud Prince 14; large business; good satisfaction. William J. Bryan 15. Heart of Maryland 16. James Rodney co. 21. Montana Outlaw 22. Stetson's U. T. C. 25.

CENTRALIA. — PITTENGER GRAND OPERA HOUSE (G. W. Pittenger, mgr.): A Chinese Honeymoon 14; fair house; excellent co. Merchant of Venice 17. L. B. Wickersham (lecture) 18. The Power Behind the Throne 21. Sweet Clover 26. James Rodney Stock co. 30, 31. Catherine Ridgeway Concert co. April 4. Paul Gilmore 21. The Flints, hypnotists, 25-27.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William Derthick, mgr.): Gibney-Weed Stock co. 7-12 (except 10); fair houses and performances. Plays: A Black Flag, The World Against Him. 'Way Down East 10; good performance; fine business. Uncle Josh Spruceby 20. Barlow Brothers' Minstrels 23. Chicago Novel Show co. 27. Happy Hooligan 30.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Katherine Willard in The Power Behind the Throne 11; fair house; well received. 'Way Down East 12; matinee and evening; large business. E. H. Sothern 15. A Millionaire Tramp 16. Heart of Maryland 17. Uncle Josh Spruceby 19. Gibney-Weed co. 21.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): The Missouri Girl 13; large house. Francis Wilson in Erminie 14; S. R. O.; excellent performance. Alberta Gallatin in Ghosts 15; small audience; deeply impressed. Fields' Minstrels 16. Holden Comedy co. 17-19. A Millionaire Tramp 20.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, mgr.): Romance of Coon Hollow 11; excellent co. and house. Theodore Thomas' Orchestra 15 delighted fair audience. Uncle Tom's Cabin (local) 21. Leon McReynolds co. 24-26. A Montana Outlaw 28. Shylock April 5. His Nibs the Baron 11.

DIXON.—OPERA HOUSE (E. M. Truman, mgr.): Dixon Church Choir co. in the Mikado (local) 14, 15; good business; well presented and attended. Uncle Josh Spruceby 16; fair business; good co. Montana Outlaw 23. Sun's Minstrels 31. New England Folks April 4. Vogel's Minstrels 8.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): A Run on the Bank 9; seemed to give general satisfaction; good business. The Power Behind the Throne, with Katherine Willard, 13; performance thoroughly enjoyed. Barlow Minstrels 17. An Aristocratic Tramp 18. Just Struck Town 19.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Kermiss (local) 10, 11; small business. Coon Hollow 12; full houses; pleased. Hottest Coon in Dixie 15 failed to appear. Barlow's Minstrels 19. Millionaire Tramp 21. Uncle Josh Spruceby 23.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): True S. James in The Old Melody 4; fair house; best of satisfaction. Harto, the Magician, 9, 10; fair attendance; pleased. Rachel Goldstein 22. Uncle Josh Spruceby 28. Katherine Willard in The Power Behind the Throne 30.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): An Aristocratic Tramp 14; good co.; audience well pleased. Romance of Coon Hollow 25. The Midnight Flyer April 6. Sun's Minstrels 15. Maccabee Concert 22. Peck's Bad Boy 26.

BEARDSTOWN.—GRAND OPERA HOUSE (M. H. Harris, mgr.): The Chicago Tramp 9; very much on trampish order; good business; poor co. Jack Hoeffler Stock co. 14-19; opened with Secrets of the Police to S. R. O.; excellent co.

OLNEY.—HYATT'S OPERA HOUSE (A. Howall, mgr.): Pickings from Puck 9; good business; pleased. 'Way Down East 15; one of best attractions of season; large business. Sac Zook Concert (local) 22. A Chicago Tramp 31.

SPRING VALLEY.—REINKE OPERA HOUSE (Craig and Farmer, mgrs.): A Montana Outlaw 20. Great Barlow Minstrels 21. A Romance of Coon Hollow 27. Merchant of Venice April 3. The Midnight Flyer 10.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): 'Way Down East 7; big business; excellent co. Hickman-Bessey co. 14-19. Uncle Josh Spruceby 26. Gibney-Weed Stock co. April 4-9.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): German Lilliputians 3; fair performance; good house. Coon Hollow 14; good performance; crowded house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Weary Willie Walker 8; fair business. Field's Minstrels 9; good house.

STREATOR.—PLUMB OPERA HOUSE (J. F. Williams, mgr.): Field's Minstrels 11; S. R. O.; highly pleased audience. Slaves of the Mine April 2.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Weary Willie Walker 10; good house; pleased. Coon Hollow 15.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): From Rags to Riches 13 pleased capacity. Heart of Maryland 19.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): Pickings from Puck 10 pleased fair house. Coon Hollow 17.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgr.): Rodney Stock co. and vaudeville 20-April 2.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): The Missouri Girl 10; fair business; satisfactory performance.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): Millionaire Tramp 12; light business; fair show. Barlow Minstrels 13; S. R. O.; pleased.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs): Romance of Coon Hollow April 1.

INDIANA.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, mgr.): Howard-Dorset co. 7-9 in Gambler's Wife, A Man from Mexico, An Innocent Sinner; good houses; well pleased. Rose Coghlan in The Greatest Thing in the World 10; fair house; co. deserved much larger one. Winsome Winnie 11; good co. and house. Castle Square Opera co. 14, 15. 'Way Down East 16. May Howard Extravaganza co. 17-19. A Romance of Coon Hollow 21. Alberta Gallatin in Ghosts 22. Rachel Goldstein 23. Uncle Josh Spruceby 26. Nat C. Goodwin 29. Katherine Willard in The Power Behind the Throne 31.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Weber and Fields 9; drew good house; $3 for best seats prevented crowded house; co. did not give utmost satisfaction. The Runaways 12; satisfied fair houses at both performances. Maxine Elliott 16. A Chinese Honeymoon 17. Joe Burk's Vaudeville 22.——PEOPLE'S (Pedley and Burch, mgrs.): Ten Nights in a Bar Room 10; drew fair houses. Kersands' Minstrels 10; satisfied fair houses. Paula Edwardes in Winsome Winnie 13; drew splendid house; performance very meritorious. Hopkins' Transoceanic co. 27.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Mrs. Langtry in Mrs. Deering's Divorce 7; satisfied big house. Fay Davis and good co. in Whitewashing Julia 12; light business; pleased.——AUDITORIUM (Harry G. Sommers, mgr.): New England Folks 9; failed to score; poor house. Wedded and Parted 12; small house. Savage's English Grand Opera co. in Il Trovatore and Lohengrin 26.——ITEM: Clarence Eddy, assisted by Mrs. Harriet De Ment Packard, soprano, gave an excellent organ recital at St. Paul's Church 15 to capacity.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Fay Davis in Whitewashing Julia 7; excellent production; fair house. New England Folks 8; fair performance; fair business. Mrs. Langtry in Mrs. Deering's Divorce 9; fair house; co. fair. Weber and Fields 11; good house; excellent performance. Pickings from Puck 14. Creatore's Band 15. For Her Children's Sake 16. Silver Slipper 17. Vogel's Minstrels 19. Packard City Band (local) 20. Annie Russell in Mice and Men 22.

MADISON.—GRAND OPERA HOUSE (Graham and Scheik, mgrs.): In Convict Stripes 10; very clever co.; pleased fair house. Harris-Parkison Stock co. 21-26. Barnes' Dainty Paree (return) 30. A Green Eyed Monster April 5. Boyer Brothers in Next Door 8. Walker Whiteside in We Are King 13. John Thompson in Around the World May 5.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, mgr.): Beggar Prince Opera co. 2; fair co.; good business. Joe Kelley in The Head Waiters 9; by far best co. of season; topheavy house at advanced prices. John Sturgeon in Monte Cristo 30. Alton Packard, lecture, 31. Mendelssohn Quartette April 7.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Quincy Adams Sawyer 4; excellent performance; big house. Blondells in Through the Centre of the Earth 9; pleased. Green Eyed Monster 16 failed to appear. Colonel Copeland, lecture, 22. Walker Whiteside April 15.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): For Her Children's Sake 11; good co. and business. The Jeffersons in The Rivals 12; good co.; fair business. Why Girls Leave Home 18. The Old Melody 19. Alberta Gallatin 23. Robert B. Mantell 26. Chester and Rodney co. 28, 29.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): Paula Edwards in Winsome Winnie 10 delighted large, fashionable audience. The Old Plantation 29. The Power Behind the Throne April 1. A Chinese Honeymoon 8.

HAMMOND.—TOWLE'S OPERA HOUSE (James Wingfield, mgr.): A Ragged Hero 13; satisfaction to fair house. Just Struck Town 20. Hello, Bill 27. A Hot Old Time April 3. Fatal Wedding 10. Vogel's Minstrels 17.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): The Chimes of Normandy (local) 8 pleased large audience. Through the Centre of the Earth 10; crowded house; performance fair. Uncle Reuben (local) 17. Dainty Paree Burlesquers 29.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, lessee and mgr.): Adelaide Thurston in Polly Primrose 8; delighted large and appreciative audience. Jeffersons in The Rivals 11; excellent satisfaction; co. excellent. Simple Simon 25.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Rose Coghlan in The Greatest Thing in the World 9; delighted good audience. Wedded and Parted 10; fair business. Pickings from Puck 12; good business.

WASHINGTON. — SPINKS OPERA HOUSE (Frank Green, mgr.): The Boordman-Keene co. 10-12. Plays: American Cousin, His First Love, The Father's Curse; business very bad; co. fair. William Bryan, lecture, 17. Laura McRay Ladies' Minstrels 18.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): New England folks 8 canceled. Uncle Josh Spruceby 11 pleased good house. Field's Minstrels 14 canceled. From Rags to Riches 15; fair house. David Harum 21. Human Hearts 26.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): For Her Children's Sake 14 pleased large business. The Old Melody 16 canceled. Green Eyed Monster 30. A Happy Tramp April 11.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, mgr.): Stevens Comedy co. in The Hills of Arkansas 14; performance poor; large audience. A Signal of Liberty 15.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): Beggar Prince Opera co. 15, 16; most satisfactory attraction; medium houses. Vogel's Minstrels April 1.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Pickings from Puck 16; fair house; well pleased.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): 'Way Down East 14; capacity. Stetson's U. T. C. 23. Vogel's Minstrels April 2.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): Ali Baba 9; poor business; performance fair. For Her Children's Sake 15.

HUNTINGTON.—HARTER'S OPERA HOUSE (Edward Harter, mgr.): A Texas Steer (local) 17.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (E. W. Chadwell, mgr.): Stater's Madison Square Theatre co. 1, 2; good co. and houses. A Breezy Time 7; poor co.; good house. Andrews Opera co. 9; good co.; fair house. Georgia Camp Meeting 14; return date 16. Carnaveaux, hypnotist, 17-19. Middleton Stock co. 21-23. Zig Zag Alley 24.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Belle of Manila 9 failed to appear. A Foxy Tramp 10 failed to appear. Edward Andrews Opera co. 12; good co.; fair business. Georgia Camp Meeting 18. M. Carnaveaux 28-30.

DURANT.—WILSON OPERA HOUSE (J. L. Wilson, mgr.): Georgia Camp Meeting 12; good co.; fine business. Ed Andrews Opera co. in Birds of a Feather 14.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): Andrews Opera co. in Birds of a Feather 11; best co. and performance ever seen here; pleased fair business. Georgia Camp Meeting 17. Faust 25.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Marie Wainwright 11; light business; capable co.; excellent satisfaction. William Owen in When Louis XI Was King 24.——ITEMS: Clark's Opera House, at Oto, Ia., was totally destroyed by fire 8.—Trelawney of the Wells was given by the students of a high school at St. Paul 11.—Owing to a wreck, Leroy J. French's Peck's Bad Boy co. was unable to reach Des Moines in time to give a performance 10.—The New Grand Opera House at Hartley, Ia., will be opened 18 by the Beggar Prince Opera co.—Walter N. Brown, manager of Brown's Opera House, at Clarion, was a caller at the office of the undersigned 10. Mr. Brown is managing Sara Blotcky, an impersonator and reader, who has been successful in the Western territory. Next season Mr. Brown will go with the Ridpath Lyceum Bureau.—Mr. Collins, representing the Ridpath Lyceum Bureau, was a caller on the undersigned 12.—Nellie Brewster, who is winning much success with the Katherine Ridgeway Concert co., was formerly a member of the Castle Square Opera co., but is now devoting her talents to work on the concert stage, at the request of her father, S. A. Brewster, of the Ottumwa (Ia.) "Democrat," who disapproved of a stage career for his daughter. Rehearsals are under way for a presentation at the Auditorium, in Des Moines, 18, 19, of The Glorification of Mrs. Wiggs.—Ex-followers of the "little red wagons" of the Jabour Circus and Carnival co. held a reunion at Minneapolis, at which the following members of the profession were present: W. T. Sheehan, now manager of the Joseph Murphy co.; Arthur Lamble, assistant manager of the Bijou, at Minneapolis; Smith B. Hall, the well-known advance agent; Jack Shaules, stage manager of the Grand Opera House, at St. Paul; Mark Green; Thomas B. McCormick, assistant manager of the Grand, at Minneapolis; Charles Lamble, treasurer of the Bijou, Minneapolis; Al. Starbird, and Joseph Barrett. These gentlemen formed an organization, known as the Sympathizers of the Jabour Survivors, and elected officers. It is thought fully 1,000 members of the profession are entitled to membership. They sent the following telegram to Colonel Jabour: "Survivors of last season's wreck here in convention assembled send you greetings. Regret we cannot afford the luxury of working for you another season."—The Drake University Musical Festival will offer as its annual attraction, April 14 and 15, the New York Symphony Orchestra, under the direction of Walter Damrosch. Sara Blotcky gave Mrs. Wiggs and Her Cabbage Patch in this city 15.—Valborg Herrmann, of the Are You a Mason co., retires from the stage at the close of this season. FRANK E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgrs.): Marie Wainwright 12; capable co.; good business. The Eternal City 14, 15; large business; fine co. Nat C. Goodwin 16. Joseph Murphy 17. Field's Minstrels 19. Whitewashing Julia 21.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): Peck's Bad Boy 10 failed to appear in time to give performance, and opened to capacity of house 11. Are You a Mason 14-16 opened to good business; good performance. A Ragged Hero 17-19. Ole Olson 20-22. Fatal Wedding 24-26.——MIRROR THEATRE (James Connelly, mgr.): Van Dyke-Eaton co. 17-19.——ITEMS: Maud Inez Judkins, of Boston, and Wesley C. Lockhart, of Walton, Mass., members of Peck's Bad Boy co., were married here 13.—Alex Frost contemplates erecting an opera house at Crescent. An opera house [illegible] erected at Wapello by a stock [illegible]

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): A Runaway Match [illegible]. A Fortune's Waif (local) 25. [illegible] 29, 30.——ITEMS: Judge C. H. P[illegible], was here this week to [illegible] with a view of building one like it. [illegible] with it. He will build a [illegible] this Summer to cost $30,000. The [illegible] of the new house at Adel has been delayed [illegible] failure of the seats to arrive. R. M. Har[illegible] for New York to join the advance staff of the Barnum and Baily Shows for the season, having closed a term of eight years with the Walla[illegible] Shows [illegible]. His brother, A. M. Harvey, will [illegible] house during his absence.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): The Power Behind the Throne [illegible]; fair house and performance. Holden Comedy co. [illegible] 12 pleased crowded houses. Just Struck Town 17. The Millionaire Tramp 19. Francis Wilson in Erminie 22. Warde and James 29. Pirates of Penzance (local) April 5. A Fatal Wedding 6. When Knighthood Was in Flower 7. The Runaway Girl 9. Jack Hoeffler's co. 11-16. The Gambler's Daughter 18.——STOUT AUDITORIUM (Y. M. [illegible], mgrs.): The Ritchies closed star course 8 to large and pleased audience.——COATES OPERA HOUSE (Frank Coates, mgr.): Dark.——ITEM: A new asbestos curtain will soon be installed at the Grand.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): Dodge and Bowman Amusement co. 11-13; fair business and satisfaction. Barlow's Minstrels 14; fine house for return date. Congress of Nations 15, 16; showed some very interesting pictures to good business. Are You a Mason 17. Just Struck Town 18. Nat Goodwin and co. in A Gilded Fool 19. Hickman-Bessey co. 21-26. Sun's Minstrels 30.——ITEM: Another ample steel fire escape from the gallery and an asbestos curtain have been added to the Clinton for the protection of its patrons.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Hickman-Bessey co. 7-12; good average business; satisfactory performances. Field's Minstrels 14; S. R. O.; excellent performance; audiences enthusiastic. Alberta Gallatin in Ghosts 16; fair house; strong cast and performance; audience thoroughly pleased. Nat C. Goodwin 22. Sun's Minstrels 23. Marie Wainwright 29. Ireland Brothers April 1, 2. Congress of Nations 4, 5.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Katherine Ridgeway Concert co. 7; delighted full house. Side Tracked 8; good business; pleased. Ole Olson 9; drew good audience; pleased. Bittner Stock co. 10, 11; satisfactory houses and performance. Are You a Mason 12; good production and business; pleased. Nat C. Goodwin 14. Leland Powers 15. Happy Hooligan 16. The Burglar 17. The Circus Girl 18. Marie Wainwright 19.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Dodge and Bowman Amusement co. 7, 8; full houses in vaudeville performances. A Millionaire Tramp 9; business topheavy. Alberta Gallatin in Ghosts 14 to undeservedly small house. Al. G. Field 17. Nat C. Goodwin 18. Francis Wilson 21. Holden Comedy co. 22, 23. Sun's Minstrels 26. Congress of Nations 30, 31. Weary Willie Walker April 1. Peck's Bad Boy 2.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Hickman-Bessy co. 3, 4; greatly pleased full houses. Barlow's Minstrels 5; best minstrels seen here in several seasons; well attended. In a Woman's Power 11 failed to appear. Sun's Minstrels 16. Powell-Portello co. 17-19. Peck's Bad Boy 23. A Brother's Crime 26.

MISSOURI VALLEY.—NEW THEATRE (Will Smith, mgr.): A Runaway Match 12 pleased good house. Georgia Harper in Camille 17.——ITEM: The members of A Runaway Match co. were entertained while here by William Harmon, whose son, Will Harmon, Jr., is a member of the co.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Minister's Daughters 10 canceled. Just Struck Town 16. Field's Minstrels 18. Holden Comedy co. 24-26.——ITEM: The Oto, Iowa, Opera House was destroyed by fire 8.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Barlow's Minstrels 7; very good performance; splendid patronage. Hearts of Oak 9; fair house; pleased. Sun's Minstrels 17. Ireland Brothers' co. 18-20.

ELDORA.—WISNER OPERA HOUSE (Gilman and Knoyer, mgrs.): What Happened to Jones 12 canceled. Leland T. Powers 14; S. R. O. In a Woman's Power 17 canceled.——ITEM: Eldora Lecture Course Association made about $150 on its course this season.

FORT DODGE.—MIDLAND THEATRE (A. B. Beall, mgr.; C. H. Smith, res. mgr.): Just Struck Town 14; big house; good show. Nat C. Goodwin 15; $1,100 advance sale; house will be sold out by time doors are open. Noble Outcast (local) 19.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): A Runaway Match 15; fair house; splendid co.; pleased. Was She to Blame 29. Earl Doty in Faust April 4.

ALBIA.—THEATRE (Payton and Swearenger, mgrs.): Was She to Blame 6; good business; pleased all. Barlow's Minstrels 9; full house. Peck's Bad Boy 22. Halton Powell co. 24-26.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): The Royal Slave 9; good house; excellent satisfaction. Blackburn Appliance co., with vaudeville, 14-20.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Barlow's Minstrels 12; good performances; large audiences. Congress of Nations (stereopticon) 23, 24. Sun's Minstrels 25.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Barlow's Minstrels 10 pleased fair house. A Runaway Match 18. Beggar Prince Opera co. April 1.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.). Beggar Prince Opera co. 11, 12; fair business. Dr. Jekyll and Mr. Hyde 29.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Hearts of Oak 10; good business; pleased.

GRINNELL.—COLONIAL THEATRE (H. F. Lamphere, mgr.): Barlow's Minstrels 11; good co.; fair house. Chase-Lister co. 17.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Ole Olson 13; fair co.; good business. A Runaway Match 20. Devil's Auction 24.

CINCINNATI.—U. M. W. A. OPERA HOUSE (Samuel Baley, mgr.): Ten Nights in a Bar Room 14 pleased capacity.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.) Barlow's Minstrels 8; fine performance; good house.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): The Fatal Wedding 19.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, mgr.): William Owen 26.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, mgr.): Sun's Minstrels 22.

KANSAS.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Tackett, mgr.): A Wise Woman 1; fair house; well pleased. Gideon's Minstrels 2; inclement weather prevented large audience; co. good. A Messenger Boy 5; S. R. O. at two performances; A1 co. A Devil's Lane 12; S. R. O.; good co. John Griffith in Macbeth 16. J. A. Lewis in Si Plunkett 19. Walker Whiteside in If I Were King 21. Faust's Minstrels 26. Zig Zag Alley 30. Breckenridge Stock co. April 4-6. Old Arkansaw 9. Ed Andrews in Birds of a Feather 14. Erik of Sweden 22. Stater's Madison Square Theatre co. 26, 27. Maloney's Wedding 28.

PARSONS.—EDWARDS' OPERA HOUSE (Carrell and Neligh, mgrs.): A Messenger Boy 7; fair satisfaction; good house. John Griffith in Macbeth 10; excellent satisfaction; fair business at advanced prices. Claudie Castleton co. 16. Faust's Minstrels 19. Si Plunkard 21. Hoity Toity 25. A Foxy Tramp 28. Zig Zag Alley 31. Little Outcast April 5. Slater's Madison Square Theatre co. 7-10. Woman Against Woman 12. The Little Christian 18. Erik of Sweden 22.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, mgr.): Papa's Boy 7 failed to appear. Messenger Boy 8; good co. and business. Lyceum Stock co. 10-12 canceled. Macbeth 14; splendid co.; fair house. Old Arkansaw 19. Faust 21. Si Plunkard 22.——HETRICK THEATRE (G. W. Johnson, mgr.): Walker Whiteside in We Are King 10; best attraction this season; large house. Breckenridge Stock co. 14-19.

WICHITA. — CRAWFORD THEATRE (E. L. Martling, mgr.): 'Way Down East 9; good co.; highly pleased capacity. Lost River 11; poor co.; fair business. Faust's Minstrels 12; good satisfaction; good house. Devil's Lane 15. Isabel Irwin 18. Field's Minstrels 26. Si Plunkard 29.——TOLEO AUDITORIUM (H. G. Toleo and Son, mgrs.): Holden Stock co. in Under Two Flags 10-12; fair co. and business. Walker Whiteside 24.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Devil's Lane 10; good co. and house. John Griffith in Macbeth 12; fine co.; large crowd. Franklin Stock co. 14-16. Faust's Minstrels 18. Todd Castleton Opera co. 19. Hoity Toity 23. Breckenridge Stock co. 24-26. North Brothers co. 28-April 2.——A. O. U. W. OPERA HOUSE (T. T. Anderson, mgr.): Old Arkansaw changed from 18 to 19. Foxy Tramp 6.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Breckinridge Stock co. 7-9; light business. Plays: Down Where the Cotton Blossoms Grow, The Land of the Sky, Nebraska. John Griffith in Hamlet 11; good performance; fair house. Sweet Clover 16. Walker Whiteside 18.

LEAVENWORTH. — CRAWFORD OPERA HOUSE ([illegible] Cunningham, mgr.): Hoity Toity 12; excellent business; performance abounds in horseplay; co. of ordinary merit. The Pride of Jennico 13; proved enjoyable to fair business. Fay Foster Bur-

[illegible] 14 to S. R. O.; one of best burlesques this season. Field's Minstrels 22.

WELLINGTON.—WOODS OPERA HOUSE (M. H. Kirk, mgr.): An Unequal Match (local) 8, 9; satisfaction to good houses.——AUDITORIUM (T. W. [illegible], mgr.): Jacob Riis (lecture) 9; highly pleased fair house.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Holden Stock co. 7-9; good co. and business. Plays: Nobody's Claim, Denver Express, Under Two Flags.

BURLINGTON.—MIDLAND OPERA HOUSE (Eppinger, Newcomb and Murry, mgrs.): A Devil's Lane 9; good co. and house. A Messenger Boy 12; good co. and house.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): The Pride of Jennico 12; co. pleased fair business. Isabel Irving in The Crisis 16. Al. H. Wilson 17.

INDEPENDENCE.—AUDITORIUM (B. Blosier, mgr.): Si Plunkard 18. North Brothers' Comedians 20-26. Faust's Minstrels 28. C. D. Stater April 4. Old Arkansaw 8. Andrews Opera co. 12.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): 'Way Down East 8; fine show; fair business. The Pride of Jennico 10; good show; poor house.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): The Pride of Jennico 11; pleasing performance; light business.

LYONS.—BUTLER OPERA HOUSE (George Lantz, mgr.): A Wise Woman 12; excellent co. and business.

NORTON.—OPERA HOUSE (George Moulton, mgr.): Curt's Dramatic co. 10-12; large audiences; good satisfaction.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Devil's Lane 19.

OBERLIN.—OPERA HOUSE (D. G. Addleman, mgr.): Curt's Dramatic co. 17-19.

HOLTON.—KING'S OPERA HOUSE (Fred Barker, mgr.): The Messenger Boy 25. Nashville Students 30.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Van Dyke-Eaton co. 7-12 pleased splendid business with high class repertoire. Kersands' Minstrels 15 gave creditable performance to topheavy colored business. A Chinese Honeymoon 16. Amelia Bingham in Olympe 19. Eight Bells 25. The County Fair 26. A Little Outcast 31. Lost River April 1. The Flints 4-7. The Bostonians 8.——ITEM: Manager English, of the Kentucky, is shortly to begin the erection of a $50,000 playhouse at Henderson, Ky., which he intends to run in conjunction with his Paducah Theatre. The new house will be known as the English and will be open for business October 1.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): The Runaways 10; most excellent performance; good business. Vogel's Minstrels 12; fair business and performance; popular prices. Kelcey and Shannon in Sherlock Holmes 15; average business. Frank Daniels in The Office Boy 16. Paula Edwardes in Winsome Winnie 17. A Chinese Honeymoon 19.

FRANKFORT.—THE CAPITAL THEATRE (D. J. McNamara, mgr.): County Chairman 8 canceled. Humpty Dumpty 9 canceled. Vogel's Minstrels 11; good business; up to date performance; perfect satisfaction. Chinese Honeymoon 18. Wilbur-Mack co. 21-24, 26. 'Way Down East 25.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Billy Kersands' Minstrels 11; performance good; audience pleased. Darkness and Daylight 15. 'Way Down East 16. A Life's Mistake 18. Harris-Parkinson Comedy co. 28. The Southerns April 6, 7. The Minister's Daughters 15.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Kersands' Minstrels 10; topheavy house; pleasing performance. Paula Edwards in Winsome Winnie 12; good business; co. and mounting good. Seward Stock co. 21-26.——ITEM: The season of Paula Edwards will close at Lexington 17.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Wilbur Mack co. 14-19 in The County Judge, East Lynne, The Girl I Love, A Prisoner of War; packed houses; fine satisfaction. Columbus Stock co. 21-23.

PARIS.—GRAND OPERA HOUSE (E. C. Wiggins, mgr.): Vogel's Minstrels 10; good business and performance. Last Days of Pompeii 18. 'Way Down East 24.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Carroll Comedy co. 14, 15. Plays: Convict's Daughter, Niobe; good houses; fair co.

RICHMOND.—I. O. O. F. GRAND OPERA HOUSE (Juett and Baxter, props.): Wilbur-Mack co. 14-19.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Vogel's Minstrels 9 pleased full house. Paul Revere 19.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Kersands' Minstrels 14; good business. Columbia Stock co. 17-19.

LOUISIANA.

ALEXANDRIA.—NEW RAPIDES THEATRE (Edwin H. Flagg, mgr.): Tim Murphy in A Bachelor's Romance 13; good business; highly pleased. At Valley Forge 14; good co. and business. Andrew Robson 19. Lost River 26. Walter McCullogh in Davy Crockett 30. Friend of the Family April 3. Winsome Winnie 6. Romeo and Juliet 10.——ITEM: The cast of At Valley Forge witnessed Tim Murphy in A Bachelor's Romance, Mr. and Mrs. Freeman occupying the box.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Four Cohans in Running for Office 11; thoroughly delighted capacity. Marie Fountain Theatre co. in For Baby's Sake 13; fair performance; fair house. Katherine Fisk 14. A Life's Mistake 17. Katherine Kidder 18.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): Romeo and Juliet 31. Friend of the Family April 3.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Keystone Dramatic co. 7-12; very heavy business; highly pleased. Plays: For Home and Honor, The Fatal Scar, The Hand of Man, Monte Cristo, East Lynne, The Senator's Daughter, Utah, Mystery of Woodlawn, Camille, Dixie Land; The Two Orphans; co. and performances excellent; specialties above the average. A Texas Steer 14; good house; performance enjoyable. Dockstader's Minstrels 21. Myrkle-Harder co. 22-26. Lovers' Lane April 1, 2. English Daisy 4. Edward Harrigan 5.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Marie Tempest in The Marriage of Kitty 14; beautiful attraction; light business. Marie Cahill in Nancy Brown 15; big business; co. good. Nance O'Neill in Camille and Hedda Gabler 16; warmly received. Dockstader's Minstrels 18, 19. Girls Will Be Girls 22. The Silver Slipper 23.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Othello 10; large audience; first class performance. Cuban Spy (local) 19. Boston Ladies' Orchestra 20. Shepard's Moving Pictures 21, 22. Joshua Whitcomb 26. Camden Concert Band (return) 27. Harcourt Comedy co. April 4-9.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, mgrs.): A Texas Steer 11 drew good house. Stetson's U. T. C. 12; fair business. Nancy Brown 14 pleased good house. Myrkle-Harder co. 15-19. Girls Will Be Girls 21. Dockstader's Minstrels 22.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): A Texas Steer 11; received enthusiastically by fair sized audience; good co. Myrkle-Harder Stock co. in A Secret Dispatch 14; large and appreciative audience; specialties good.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Texas Steer 12 pleased large audience. Shepard's Moving Pictures 15, 16; took very well to fair audiences. Prince of Pilsen 23 canceled. Lovers' Lane 31.

BRUNSWICK.—TOWN HALL (Harvey Given, mgr.): Stetson's U. T. C. 11; fair performance; good house; specialties good. Boston Ladies' Symphony Orchestra 16. Shepard's Moving Pictures 17.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Boston Ladies' Orchestra 17.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Kelcey and Shannon in Sherlock Holmes 3; pleasing performance; big business. Emma Bunting Stock co. 7-12; opened to packed house with The Wedding Bells, continuing to big business throughout week. Other plays: The Boy from London, To Be Buried Alive, The Lady from Laramie, Midnight in New York, The Devil's Kitchen, The Little Ladie Goes to Town, The Princess of Patches, A Daughter of the South; good co. and specialties. Lyman Twins in At the Races 14; amused large audience. Oriental Burlesquers 15; captured and seemed to please a well filled house. Culhane, Chace and Weston's Minstrels 17. Real Widow Brown 19. Cook-Church Stock co. 21-28. James Kennedy co. April 4-9.——ITEM: Fred Mellinger, of Mellinger Brothers, managers of the Academy, this city, spent the past week in New York and Philadelphia on business.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Culhane, Chase and Weston's Minstrels 12; fair performance; poor business. Shore Acres 14; good performance; poor business. Paul Revere 15; good performance; poor business. King Dodo 17. The Storks 19. Morrison's Faust 22. Real Widow Brown 24. Peck's Bad Boy 26. Fatal Wedding 28.——ITEM: Challis Winter, of Shore Acres co., was taken suddenly ill here 14 and was unable to appear at the performance, her part was taken by Gertrude Doherty, who made a decided hit.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, mgr.): Emma Bunting Stock co. 14-19 opened in The Prince of Patches; very good co.; full house. London Gayety Girls 22. The Fast Mail April 5. Othello 8. The Volunteer Organist 9.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhode, mgr.): Shore Acres 12; fair business; audience well pleased. Watson's Orientals 17. London Gayety Girls 21. Moving Pictures 23. Culhane, Chase and Weston's Minstrels 24.

SALISBURY.—ULMAN'S GRAND OPERA HOUSE (S. and I. Ulman, mgrs.): Uncle Hez April 11.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, mgr.): When Women Love 17; good business; fair performance. Dibble's Moving Pictures 18, 19.——EMPIRE THEATRE (James P. Sullivan, mgr.): Charley Grapewin in The Awakening of Mr. Pipp 11; funniest thing of season. May Fiske co. 14-19 (except 18); good business. John Drew in The Second in Command 18; large advance sale. Howard Stock co. 23-26. When Johnny Comes Marching Home 28.——ITEMS: Mae Larkin, formerly with The Billionaire, took part in Hibernians' Concert 17, making a big hit with Irish songs.—The License Committee of the City Council refused to allow Shepard's Moving Pictures 13, on ground that it would encourage Sunday theatricals.—Some weeks ago Anna Eva Fay, mind reader, gave public exhibition here. Mrs. A. M. Scott asked where a gold watch, stolen from her, could be found. The name of a pawn shop in Boston was given, with the street and number. Chief Dinneen communicated with Boston police, and the watch was recovered. It had been pawned for $4.

LYNN.—THEATRE (Frank G. Harrison, mgr.): McAuliffe Stock co. 14-19 (except 17); performances and attendance good. Plays: Shamus O'Brien, A Runaway Match, Between Love and Duty, Pittfalls of New York, Outcasts of a Great City, The Belle of Richmond, The Penitent, A Wife's Honor, Great Sanford Mystery, The Firm of Girdlestone, Between Love and Duty. Father Mathew Dramatic Society in The Parish Priest (local) 17; creditable performance; crowded house. Hulrey Stock co. 21-26 (except 24). Dockstader's Minstrels 24. Roe Stock co. 28-April 2.——ITEMS: Madeline Buckley, well known in musical circles here, is now a member of the McAuliffe Stock co., where she is heard to good advantage as a soloist and in soubrette roles.—The fourth and last new theatre rumor is of a house with a seating capacity of 1,500, to be built by Harry Katze, owner of the McAuliffe Stock, and Al. Haynes, the vaudeville manager, and a well-known real estate holder of this city.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Katherine Rober gave special production of Hamlet, with Lou Branden in title-role, 11; S. R. O.; satisfaction. Sacred Concert 13; drew two large, pleased audiences. Sky Farm 15; packed house in spite of very bad weather. Girls Will Be Girls (return) 16; S. R. O.; still a favorite. Dockstader's Minstrels 17; house sold out way in advance. England's Moving Pictures 19. Sacred Concert 20. Under Southern Skies 21. Jefferson De Angelis in The Toreador 23.——ITEM: An interesting decision was handed down 11 by Judge Abbott here, which means a signal victory for Manager Sayre. It relates to Sunday sacred concerts, and empowers Manager Sayre with full right to open his doors for business seven days a week.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Myrkle-Harder co. 7-12; satisfactory performance; fair business. Shepard's Moving Pictures 13; full house. Sky Farm 14; excellent performance; fair house. Girls Will Be Girls (return) 15; good house. Dockstader's Minstrels 16 delighted good house. Shamrock and Rose (local) 17. Marie Cahill 18. Under Southern Skies 19. Shepard's Moving Pictures 20. Garside, Condit and Mack 21-26 (except 22). Mrs. Leslie Carter 22. The Gambler's Crime April 2.——COLONIAL (Weber and Rush, mgrs.): A Man of the World 10-12; good performance; fair houses. The Light House by the Sea 14-16; large houses; pleased. Wrong Mr. Wright 17-19. Dare Devil Dorothy 21-23.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Keystone Dramatic co. 14-19 (except 17); good houses. Plays: For Home and Honor, The Senator's Daughter, The Fatal Scar, Manila, Monte Cristo, Utah, East Lynne, The Hand of Man, Dixie Land. Marie Cahill 17; large houses. Leslie Carter in Du Barry 21. Under Southern Skies 22, 23. Jefferson De Angelis in The Toreador 24.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): Richard Ober in The Wrong Mr. Wright 14-16; good houses. Dare Devil Dorothy 17-19; good houses. Wealth and Poverty 21-23.

FITCHBURG.—COMINGS THEATRE (J. R. Oldfield, mgr.): Fitchburgers 11, 12; local production with 800 people in cast; packed house for three performances and achieved the desired result of netting a big sum for the Old Ladies' Home. Katherine Rober co. 14-19 opened to crowded house and pleased audience. Plays: A Soldier of the Empire, Sapho, Roxana's Claim, Hamlet, A Girl from Montana, The Clemenceau Case, Will She Divorce Him, Kathleen Mavourneen, Camille, Cinderella. Wrong Mr. Wright 21. Side Tracked 26.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Champlin Stock co. 7-14; fair business. Plays: The Ups and Downs of Life, The Plunger, Wormwood, The Law of the Land, The Dice of Death, Broken Lives, Forgiven, The Hero of Samar. Harry Doel Parker's co. in Under Southern Skies 16; two large and pleased audiences. Keystone Dramatic co. 22-26. Mrs. Leslie Carter in Du Barry 28. An English Daisy 29. Two Maids and a Miss (local) April 4, 5. Creatore's Band 6. When Johnny Comes Marching Home 9.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Corse Payton's Stock co. closed 7-12 to fine business. Othello 14; poor business; fine co. William Faversham in Lord and Lady Algy 16; fine business; excellent co. A Bit o' Blarney 17 (local). William Collier in The Dictator 19. The Howard Stock co. 21-26.——THE EMPIRE (T. F. Murray, mgr.): Wealth and Poverty 17-19; good business. Topsy Turvy 21-23. M'liss 24-26.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Harcourt Comedy co. 8-12; good business. William Faversham in Lord and Lady Algy 15 pleased large audience. John Drew 19. May Fiske Stock co. (return) 21-26. When Johnny Comes Marching Home 29.——CASINO THEATRE (Abbot Lawrence, mgr.): Dibble's Moving Pictures 7-12 remained until 16; pleased fair business.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): A large audience, with more enthusiasm than discrimination, chortled with joy to see Maude Adams impersonate The Pretty Sister of Jose 10. Smith College Musical Club 16; big business. William Faversham 17. Nance O'Neil 19. Katherine Rober 21-27.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Dockstader's Minstrels 14; capacity. Under Southern Skies 15; fair business. Sky Farm 16; small audience. William Collier in The Dictator 17. Girls Will Be Girls (return) 18. A Texas Steer 19. Marie Tempest 21. Champlin Stock co. 22-26. Mrs. Leslie Carter in Du Barry 29.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Howard Stock co. 14-19 in Cumberland '61, Kentucky Outlaw, Shadow of the Cross, A Stranger from a Strange Land, The Embassy Ball, Jesse James, Nevada; good co. and business. Tempic Quartette 24.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Mr. Dooley 15 pleased good house. Under Southern Skies 17; drew well and gave good satisfaction.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Amherst College Glee Club 14; S. R. O.; pleased.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Bigelow's Moving Pictures 5-12.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): A Ragged Hero 10; very good business; satisfaction. Myrkle-Harder Stock co. opened 14-19 to big business; strong co. Plays: Little Alabama, The Silver Dagger, A Quaker Wedding, The Sleeping City, Angel of the Alley, Secret Dispatch. David Harum 22. Annie Russell in Mice and Men 23. The Silver Slipper 24.——ITEM: Manager Bush has completed his outside exit from the gallery. It is covered with corrugated iron, has wide stairs, with hand railings, and separate ticket office, making three exits from each floor, his improvements costing him over $3,000. Theatre now considered one of the safest in the country.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Spotless Town 15 canceled. Florence Stone in Camille 18 canceled.——ITEM: The new asbestos curtain has been hung, and, with the protection already installed, makes the Kerredge one of the safest theatres in the United States. A fireman is stationed on the stage at all times, and plenty of large hose is at hand.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Alphonse and Gaston 9; fair co.; good house. Stetson's U. T. C. 21. New England Folks 24.——ITEMS: Fourth Division, State Naval Brigade, gave an indoor circus at their armory 15, which proved to be a great success.—Elizabeth Fox, of the Alphonse and Gaston co., left the co. here and will remain at home with her parents rest of season.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Tom Marks Dramatic co. 14-19; pleasing large houses with good performances. The Silver Slipper 21. The Head Waiters 22.——EDISON THEATRE (B. McCormick, mgr.): A. O. H. Entertainment (local) 17. Why Women Sin 21 canceled. Eben Holden April 4.

COLDWATER.—TIBBITTS' OPERA HOUSE (John T. Jackson, mgr.): Joe Kelly in The Head Waiters 10; satisfaction only; fair business; account of rain. Russell H. Conwell (lecture) 11; crowded house. Ten Nights in a Bar Room 12 drew well afternoon and evening. Eben Holden 16 canceled. Myrkle-Harder Stock co. 21-26. An Aristocratic Tramp 29.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): East Lynne 9 pleased light house. A Ragged Hero 11 pleased fair house. The Head Waiters 12 pleased fair houses. David Harum 22. Hot Old Time 24. Silver Slipper 25. Grace Van Studdiford in Red Feather 30. Annie Russell April 5. Nat C. Goodwin 6. Are You a Mason 9.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Davidson Stock co. 7-12; large houses; general satisfaction. The Factory Girl 15; fair co.; packed house. Davidson Stock co. 16-19. The Head Waiters 21. Tobe Hoxie 23, 24. Hunt Stock co. 28-April 2.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Fay Davis in Whitewashing Julia 9; good house; excellent co. and performance. Just Before Dawn 11; good business; good co. U. T. C. 12; two large houses. The Factory Girl 14. Davidson Stock co. 15. The Head Waiters 19.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Myrkle-Harder Stock co. 7-12 pleased good business. Plays: Little Alabama, The Silver Dagger, A Quaker Wedding, The Sleeping City, Angel of the Alley, Secret Dispatch. East Lynne 14; good co.; light business. A Homespun Heart 17. Young Tobe Hoxie 19.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Rucker Korak Wonder co. 7-12. Plays: Under Two Flags, Two Orphans, The Creole's Love, A Celebrated Case, Uncle Tom's Cabin, A Mormon's Daughter. The Great Lafayette 16.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): Hunt Stock co. 10-12; good co.; good business. The Great Lafayette 14 astounded full house. East Lynne 15. The Factory Girl 16. Silver Slipper 19.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): U. T. C. 10; S. R. O.; good co. Silver Slipper 22. The Head Waiters 24. In a Light Place 30. On the Frontier April 4. An Aristocratic Tramp 7.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): David Harum 9 pleased large audience; good business. Gorton's Minstrels 12, 13; fair business both nights. Andrew's Mammoth Glass Palace 21.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): The Head Waiters 11 pleased good business. Happy Tramp 14 canceled. Young Tobe Hoxie 21. The Silver Slipper 23. From Rags to Riches 25.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): The Count of Monte Cristo 12; fair house; average performance. Joe Kelly in The Head Waiters 14; fair business; good satisfaction. Stetson's U. T. C. 16. Band Concert 18.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Gorton's Minstrels 10 pleased good house. Missouri Girl 25. Down Mobile 31. Stetson's U. T. C. April 14. 'Way Down East 15.

OWOSSO.—OPERA HOUSE (Dan T. Guinlan, mgr.): Gordon McDowell co. opened 14-16 in Arkansaw Folks to large house. O. L. I. Band Minstrels April 8, 9.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): The Head Waiters 16. Gorton's Minstrels 23. For Hearth and Home 28.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Florence Stone in The Resurrection 16. Side Tracked April 6. 'Way Down East 18. Stetson's U. T. C. 23. Two Merry Tramps 30.

MUSKEGON.—THE GRAND (Ray N. McGraft, mgr.): Head Waiters 13 pleased good business. Stetson's U. T. C. 19. New England Folks 20. A Run on the Bank 27.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): The Headwaiters 16; excellent co.; large business. Stetson's U. T. C. 17.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): A Ragged Hero 12; fair house; satisfaction. A Happy Tramp 19.

CALUMET.—THEATRE (J. D. Cuddeby, mgr.): Down Mobile April 2. Missouri Girl 9 canceled. Spotless Town 14. Florence Stone 19.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): The Head Waiters 17. Gorton's Minstrels 21. On the Frontier 29.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Demott's Illustrated Lecture 16-18 opened to full house. Neil Burgess' County Fair 31.

YPSILANTI.—OPERA HOUSE (F. E. Case, mgr.): The Great Lafayette 15 pleased packed house; receipts $523.25. A Hot Old Time 25.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Gorton's Minstrels 22.

MINNESOTA.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): Olympia Stock co. Feb. 29-2; fair co. and business. Rev. J. M. Cleary (lecture) 3; crowded house. William Owen in When Louis XI Was King 10; good house; well pleased. International Bioscope co. 14, 15; fair business. The New Minister April 14.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Griebel, Jr., res. mgr.): Olympia Stock co. 7-9 in A Ragged Hero, Jack's Oath; small houses; co. poor. Are You a Mason 10; fair house; co. good. Happy Hooligan 12; large house; co. not up to expectation of audience. Side Tracked 11 canceled. Lecture 15. U. T. C. 16. The Fatal Wedding 17. William Owen 18. Peck's Bad Boy 19. Paul Gilmore 28.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Winninger Brothers' Own co. 7-12. Plays: Clover Dale, Resurrection, Pike County Folks, A Southern Romance, Her First Born, On Account of the Count; very clever co.; good business. Paul Gilmore in The Mummy and the Humming-Bird 19.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): A Royal Slave 5; good house; satisfactory performance. William Owen in When Louis XI Was King 19. Metropolitan Juvenile co. in A Social Outcast 26.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): William Owen in When Louis XI Was King 8; good house; fine performance. Columbian Male Quartette 12; good programme. Side Tracked 15.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): International Picture Machine 8; satisfaction; fair business. Happy Hooligan 10; good performance, co. and business. Fatal Wedding 15. William Owen 16.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Alberta Gallatin in Ghosts 7; small house; very good co. Paul Gilmore in The Mummy and the Humming Bird 9; fair house; excellent co. Quo Vadis 15.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): The Midnight Express 7; light house. Brinton's Moving Pictures 10-12; good business. Rose Coghlan 14. Paul Gilmore 18.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Are You a Mason 9; very clever co.; fair and appreciative audience. St. Cloud City Band 18.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Alberta Gallatin in Ghosts 12; co. fine; small house. The Mummy and the Humming Bird 14; splendid performance; small but very appreciative audience.

MISSISSIPPI.

NATCHEZ.—BAKER-GRAND (Clark and Gardener, mgrs.): At Valley Forge 15. Tim Murphy in A Bachelor's Romance 16. Elks' Minstrels (local) 22. George Barnum and Alice Johnson in A Friend of the Family 24. Lost River 28. Andrew Robson in Richard Carvel 29. The Girl from Dixie April 1. Funny Mr. Dooley 11. Jeffersons in Rip Van Winkle 15. Marie Cahill in Nancy Brown 25.——ITEM: This theatre will be open all the Summer, presenting stock, vaudeville and dramatic.

JACKSON.—THE CENTURY (F. T. Raiford, mgr.): The Wizard of Oz 8 disappointed full house at advanced prices. A Friend of the Family 16. Tim Murphy 18. Andrew Robson 19 canceled. Mabel Paige Stock co. 24-26. A Girl from Dixie 31. Fay Davis April 2 canceled. Winsome Winnie 11 canceled.

COLUMBUS.—OPERA HOUSE (T. J. Lock, mgr.): Hoyt's Comedy co. 7-12, presented A Soldier of the Empire, The Moonshiner's Daughter, The Tie That Binds, Children of the Streets, The Valley of Kentucky, Trapped by Treachery; S. R. O. throughout week; excellent co. Friend of the Family 14. Otto H. Krause 17-19.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Little Outcast 8; good co.; pleased light business. Tim Murphy 17. A Friend of the Family 22. Lost River 29. Winsome Winnie April 2. Mabel Paige co. 4-9. Funny Mr. Dooley 12. Marie Cahill in Nancy Brown 26.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.): A Little Outcast 9 pleased very small house. A Friend of the Family 17. Mabel Paige Stock co. 21-23.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, mgr.): Wizard of Oz 9 pleased capacity. Friend of the Family 15 pleased fair house.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, mgrs.): A Little Outcast 11; crowded house; good co. At Valley Forge 19.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): Nat C. Goodwin in A Gilded Fool 9 pleased large audience; good performance. Hoity Toity 11; fair business; performance poor. When Knighthood Was in Flower 12; good business. The Eternal City 17. A Prince of Tatters 19. Field's Minstrels 21. Marie Wainwright in Twelfth Night 23. Four Cohans 31. Paul Gilmore in The Mummy and the Humming Bird April 6.——LYCEUM THEATRE (C. U. Philley, mgr.): Hagenbeck's Trained Animals 6-12; very creditable performance; satisfactory business. Happy Hooligan 13, 14; big business. Fay Foster co. 15-17. The Pride of Jennico 18, 19.——LYRIC THEATRE (E. P. Churchill, mgr.): Shamus O'Brien 7-9; good business; good co. and performance. In Missouri 10-12; large crowds. A War of Wealth 13-16. Dr. Jekyll and Mr. Hyde 17-19.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Quincy Adams Sawyer 5; excellent co.; good house. Joseph De Grasse in Merchant of Venice 8; highly satisfactory performance; good house. Walker Whiteside in We Are King 14; splendid performance; packed house. Woman Against Woman 18. Minister's Daughters April 2 canceled.——ITEM: This house was formally opened 14 by Walker Whiteside, and is conceded to be the handsomest theatre in Central Missouri.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Walker Whiteside in Hamlet 8 drew large audience; excellent performance. When Knighthood Was in Flower 9; good house; pleased. 'Way Down East 10 delighted good audience. Si Plunkard 12; topheavy house; pleased. Lost River 13; large house; excellent performance. Sweet Clover 14; fair business and co. Irving French co. 17-19. The Flints 20-24. Field's Minstrels 25. Four Cohans 26. Hoity-Toity 27.

SPRINGFIELD.—BALDWIN THEATRE (George F. Olendorff, mgr.): Roselle Knott in When Knighthood Was in Flower 7; excellent performance; house fair. Walker Whiteside in We Are King 9; pleasing performance. Si Plunkard 10; business poor. 'Way Down East 11; house pleased and fair. Lost River 14. Flints 15-19. Irving French co. 21-23. Al. J. Field 24. The Four Cohans 25. Hoity Toity 28. Guy Stock co. 29-April 2. A Ragged Hero 7.

LOUISIANA.—PARKS THEATRE (Druey Parks, mgr.): Quincy Adams Sawyer 7 to record breaking business, but owing to lateness of curtain going up it failed to please the entire audience; co. delayed by train lateness. Hearts of Oak to poor house, and the Baby the only special feature, 12. Woman Against Woman 14. Beggar Prince Opera co. 17. Sweet Clover (return) 24.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Bohemian Burlesquers 8; good business. Woman Against Woman 9; fair business. Uncle Josh Spruceby 12; crowded house. Katherine Willard 18. Beggar Prince Opera co. 19. Millionaire Tramp 28. The Knickerbockers April 1. Al. H. Wilson 2.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Merchant of Venice 10; good co. and house. Ten Nights in a Bar Room 15; fair co. Uncle Si Haskins 18. Woman Against Woman 21. Strollers 25. Breezy Time 28. Ministers Daughters April 18. Seward Show 11-17.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Papa's Boy 1 failed to appear. John Griffith 5; excellent co.; fair business. Si Plunkard 11; good co.; full house. The Flints (hypnotists) 12-14; good performance; fair business. Woods and Briggs 17-19. Old Arkansaw 25.

CLINTON.—BIXMAN'S OPERA HOUSE (W. P. Jarvis, mgr.): North Brothers' Comedians (Western) 7-12; good co.; fair business. Plays: Little Princess, Struggle for Gold, Old Farmer Allen, Utah, East Lynne, In the Eyes of the World. Woman Against Woman 24.

MOBERLY.—HOLLORAN'S THEATRE (P. Halloran, mgr.): We Are King 16; first class performance; good house. Joseph Murphy 18. Woman Against Woman 19. Sweet Clover 23. L. H. Wilson 28. Knickerbocker Burlesquers 31.

SEDALIA.—WOOD'S OPERA HOUSE (E. A. Wood, mgr.): Walker Whiteside in We Are King 12 delighted fair audiences. Old Arkansaw 14; satisfaction to medium business. Woman Against Woman 17. Sweet Clover 19.

MARSHALL.—OPERA HOUSE (William Striker, mgr.): The Merchant of Venice 2; fair co.; pleased good house. Old Arkansaw 11; good co.; good show; fair house. Blind Boone Concert co. 15. Ed E. Yates 19. Woman Against Woman 23.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Boone-Yaki co. (hypnotists) 8, 9 amused good business. Hans Hanson 12; splendid co.; big house. Kersands' Minstrels 24. Otto H. Krause co. April 11-13.

DE SOTO.—JEFFERSON THEATRE (Leon Herrick, mgr.): 'Way Down East 12; excellent performance; large house; audience greatly pleased. Uncle Josh Spruceby 16. Kersands' Minstrels 26. A Life's Mistake 28. Zig-Zag Town 31.

RICH HILL.—SANDERSON OPERA HOUSE (Newman Gassone, mgr.): Si Plunkard 7; packed house; pleased. Borrowed Wife 11 canceled. Messenger Boy 16. Old Arkansaw 22. Keller Stock co. 31-April 2. Woman Against Woman 7.

LAMAR.—OPERA HOUSE (J. B. McGilvray, mgr.): Si Plunkard 9 pleased fairly good business. Irvin French co. 14-16. Old Arkansaw April 10.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Markward, mgr.): Old Arkansaw 16. A Breezy Time 26.

NEVADA.—THEATRE (Tyler and Hopkins, mgrs.): Walker Whiteside 11; good business and co. Morey Stock co. 14-19. Woman Against Woman 25. Guy Stock co. 28-April 2.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgr.): Old Arkansaw 8; topheavy house; poor performance.

MOUND CITY.—OPERA HOUSE (W. R. Crawford, mgr.): Mahara's Minstrels 10; good performance; fair house. Peck's Bad Boy 18.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Ten Nights in a Bar Room 11, 12; fair business; very light show. Anna Held 14; capacity. Howard Kyle in Rosemary 15, 16. Boston and Montana Band (local) annual concert 18. Bandmann (return) 20. Rose Coghlan 27, 28. Stetson's U. T. C. April 8, 9. Ward and Wade's Minstrels 10. Blanche Walsh 15, 16.

HELENA.—THEATRE (Fred W. Agats, mgr.): Herr Bandman in The Merchant of Venice Feb. 10; crowded house; good performance. Anna Held in Mam'selle Napoleon 16. Howard Kyle in Rosemary 18.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, mgr.): Schumann Concert co. 8 (Elks' benefit); fair co. and house. Ten Nights in a Bar Room 10 entertained fair audience. Howard Kyle in Rosemary 14. Anna Held 17.

ANACONDA.—THEATRE MARGARET: The Mummy and the Humming Bird 1; good business; excellent satisfaction.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Isabel Irving 9; good co.; pleased well

filled house. Hoity-Toity 10 to S. R. O.; tickled all parts of the house. Ole Olson 11; fair audience; well entertained. Happy Hooligan 13. The Eternal City 16. Mahara's Minstrels 17. Marie Wainwright 21. The Devil's Auction 23.——ITEM: Manager Zehrung returned from a meeting of the National Bill Posters' Association at San Francisco after an absence of two weeks.

NEBRASKA CITY.—OVERLAND THEATRE (Clarence Chaytt, mgr.): Isabel Irving in The Crisis 14; large house; excellent performance; receipts fair. Mahara's Colored Minstrels 16. Roselle Knott in When Knighthood Was in Flower 22. Devil's Auction 26.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Uncle Si Haskins 12; good business. Ole Olson 14; fair co.; light business. Marie Wainwright 16. Paul Gilmore 20.——ITEM: The Uncle Si Haskins co. canceled all dates ahead and disbanded here.

BEATRICE.—PADDOCK OPERA HOUSE (C. E. Johnson, mgr.): Mahara's Minstrels canceled. Fulton's Stock co. 16. Marie Wainwright 22. A Devil's Lane 25. A Pony Tramp April 6.

CENTRAL CITY.—GRAND (H. E. Glatfelter, mgr.): Side Tracked Feb. 24; full house; good performance. Sun's Minstrels 5; good house; splendid performance.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): The Brand of Cain 21. Down by the Sea April 11.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Henry Bartenbach, mgr.): One Night in June 24.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): One Night in June 23.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Sky Farm 9 drew well. Othello 11; good co.; light house. Herald Square Moving Pictures 13; good houses. Roe Stock co. 10-12.——PARK (John Stiles, mgr.): When Women Love 10-12; good business; excellent co. Symphony Concert 13 pleased fair houses. Marion Francis co. 14-19 opened in The Princess of Patches to good house. Other plays: Tennessee's Pardner, To Be Buried Alive, A Daring Conspiracy, The Burglar and the Waif, The Price of Shame, The Power of Wealth, Bound by Honor, East Lynne. Bennett-Moulton co. 21-26.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Klark-Urban co. opened 14-19 with The Web of Fate to crowded house; excellent co. and specialties. Other plays: Treasure Cave, Across the Desert, Sealed Lips, A Stolen Wife, A Country Kid. Stetson's U. T. C. co. 17. Boston Sextette April 6.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Sky Farm 10; fair house; good performance. Girls Will Be Girls (return) 12; fine business; best of satisfaction. Portsmouth Oratorio Society 15 drew well. Dockstader's Minstrels (benefit) 23. An English Daisy April 1.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus. mgr.): Girls Will Be Girls (return) 11 pleased packed house. Ladies' Symphony Orchestra 15 pleased good business. A Texas Steer 16. Lovers' Lane April 6.

NASHUA.—THEATRE (A. H. Davis, mgr.): When Women Love 14 pleased fair house; co. and scenery good. Mother Goose (local) 17, 18. Jere McAuliffe co. 21-26.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Girls Will Be Girls 10; large and highly pleased audience. Marion Francis co. 21-26.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): A Ragged Hero 11; light house; audience pleased. Joshua Whitcomb 18.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): At Cripple Creek 11 to small business, but more than co. deserved. The Medal and the Maid completely filled the house 12 with a delighted audience, who most thoroughly enjoyed one of the best of musical comedies. Ruth Vincent as Merva Sunningdale sang her numbers with a charming voice that completely won her audience. Jimmie Powers, an old favorite here, made an awful lot of fun as Simon Pentweazle. Frankie Carpenter co. opened 14-19 with Pawn Ticket 210, followed by Shelter Boy, The Garrison Girl, The Fairies' Well, From Poverty to Riches, Foxy Teddy, A Romance of Vermont, The Drunkard's Daughter, An American Princess; specialties attractive; business for week fair. The Players' Club (local) 21-24. Country Girl 25. Haverly's Minstrels 26. Wilbur Opera co. 28-April 2.——STATE STREET THEATRE (I. C. Mishler, mgr.): Si Hopkins 10, 11; very successful engagement. Miss Melville gets better and better in this eccentric part. The Sign of the Cross 12 was played to S. R. O.; play is finely staged and co. very evenly balanced, as a very enjoyable performance resulted. Kellar played one of the most successful engagements here 14 he has had in several years. Although mostly the same old show we are used to, it is attractive because of the brilliant manner in which Mr. Kellar does his work. Ward and Vokes dropped down on us 15, 16 and gave one of the brightest and most up to date musical comedies of season. A Pair of Pinks is a whirlwind of songs, dances and bright sayings. The chorus is one of the best singing bodies plays of this description have given us in a long time. The two principals, Charley Howard, the funny little Hebrew, and the Daly Sisters, all contributed largely to the success of the show. Joe Welch 21, 22. Checkers 23. Child Slaves of New York 24-26. Creatore's Band 28. Howe's Moving Pictures 29. Fortune Teller 31-April 2.

ALBERT CHARLES WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus. mgr.): For Her Sake 10-12; good business; co. good. The Fatal Wedding 13-15; S. R. O.; co. very good. A Desperate Chance 17-19. Driven from Home 20-23. The Man Who Dared 24-26.

THOMAS J. McALEER.

ASBURY PARK.—PARK OPERA HOUSE (H. Garretty, act. mgr.): Bennett-Moulton co. 7-12; last half of week to fair business. Plays: Lyons Bank Robbery, Strike at Murdock Mills, Way Out Yonder.——ITEMS: Manager W. A. Partello, of the Bennett-Moulton co., introduced a new fad on Friday evening; he called it Pig Social night. Each person buying a ticket was given a number and the lucky one had to go on the stage and catch the greased pig. Of course it was great sport for the audience. Credit is due H. J. Leland and May Capewell; they are versatile performers.—Walter Fletcher, the old time comedian, is with this co.—Frequent complaints have been made by managers of the different shows playing here that the paper given the manager of the Opera House is not half posted or distributed, and the results are poor business. This is the third complaint I heard from the managers themselves.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): The Village Postmaster 14, 15; good show; fair business; stormy weather. Her First False Step 16; good melodrama. Ward and Vokes in A Pair of Pinks 17. Shore Acres 18, 19. Sign of the Cross 21-23. Joe Welch in The Peddler 24. West's Minstrels 25, 26. Fortune Teller 28-30. Miss Bob White 31-April 2. The Chaperons 4-6. The Way of the Transgressor 7, 8. E. H. Sothern in The Proud Prince 9.——SAVOY THEATRE (Huntley and Moore, mgrs.): Huntly-Moore Stock co. in Pink Dominoes and Frou Frou 14-19; fair business.——STEEPLECHASE PIER (Giles Clement, mgr.): Imperial Opera co., indefinite. Fra Diavolo 14-19; increasing business; good performances.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Vaudeville performance 12. Village Postmaster 17; excellent performance; S. R. O. Clara Turner 21-26. Conroy and Mack's Comedians April 4-9.——ITEM: A vaudeville performance here given on the afternoon of the 12th, was, by Manager Shortridge, considered not up to the standard, and, therefore, he refused to permit the evening performance to be given.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Musical Union Concert 10; good house; fine concert. The Fatal Wedding 11; fair house and performance. Her First False Step 14, 15; very fine performance; fair houses, but not as good as piece deserved. The Peddler 26. At Cripple Creek 28. Irene Myers Stock co. 28-April 2.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): The Burglar 10; good performance and business. The Village Postmaster 18. Shore Acres 25.

ELIZABETH.—LYCEUM THEATRE (E. Elroy, mgr.): Cripple Creek 14-16; good business. The Fatal Wedding 17-19 opened to very large returns. The Parish Priest 21-23. The Minister's Son 24-26.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Uncle Hez 24.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): The County Fair 19. Uncle Hez 26.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): Handler's Comedians 7-9; light houses; principals good; support poor.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Virginia Harned in The Light That Lies in Woman's Eyes gave pleasing performance to good house 10. A Country Girl (return) to fair business 11. Annie Russell in Mice and Men drew large audience 14. Charles Hawtrey in Saucy Sally 15; very funny performance; mediocre attendance. Julia Marlowe 17. Robert Edeson 18. Fritzi Scheff 21.

(Continued on page 23.)

AMATEUR NOTES.

The Dramatic Circle of St. Peter's Temperance Guild gave a Lenten entertainment at Columbus Hall on March 15. The programme consisted of three laughable sketches, entitled Pete the Peddler, Burglars, and Two Little Vagrants. Illustrated songs by the well-known tenor, George Simpson, will fill the interludes. The members of the Dramatic Circle who will fill the various roles are A. Butler, M. Sherry, M. Fleming, M. McLaughlin, J. McDonald, A. Mullins, R. Coleman, F. J. Lee, J. Leonard, and J. Jones. The dramatic manager is Frederick A. Gunderman.

The Montgomery Minstrels have been organized in Montgomery, Ala. Professor T. C. Calloway is the musical director. They expect to give a week's performance in April. The talent is splendid, and they expect to repeat the success of last season.

The College of Music of the Ohio University, at Athens, O., produced the comic opera, The Little Tycoon, at the Opera House March 3. The performance, which was under the direction of James Pryor McVey, scored a great success. Those taking part were: Will S. Merritt, Douglas Earhart, Floyd S. Crooks, Clyde Edmundson, Albert J. Jones, Charles Harris, Lawrence A. Miller, Murray Anderson, N. R. Coates, Charles Schaeffer, Nancy Dew, May Scott, Mae Taylor, Minnie Dean, and Effie Pearl Meyers.

The Isle of Illusia was offered last Monday night by the students of Columbia University at the Carnegie Lyceum to an audience of alumni and undergraduates. The book of the comedy was by Rol Cooper Megrue, 1903; the lyrics by Roscoe Crosby Gaige, 1903, and the music by Clarence John Penney, 1901. The production was under the management of Van Rensselaer Hoff Greene, 1906. The central idea of the story seemed to be that the best thing in life is to be burdened with money to gratify all desires, but there was the moral that even money cannot always do this. Incidentally, the industrial sides of an age of commercialism were emphasized by the song of the chorus. On Tuesday night it was seen again. The entire house was bought out by Auxiliary No. 1 of the Stony Wold Sanatorium, and there was not one vacant seat in the house. The authors brightened it by interpolating allusions to Stony Wold.

The Dramatic Club of the Washington School presented the comedy, Dearest Mamma, before a large and fashionable audience at Dunster Hall, in Wisconsin Avenue, Saturday evening, March 12. The cast of characters included: Nettie Croker, H. R. Van Law; Harry Clinton, R. D. Northrup; Edith Clinton, C. M. Flotho, Jr.; Browser, V. Walsh; Mrs. Breezely Fussell, H. P. Cooper; Jones, the butler, W. H. Metcalf; Mrs. Honeywood, F. W. Woodward; Deborah, the cook, A. C. Downing, Jr.; Merton, Mrs. Clinton's maid, R. H. Binns, Jr.

The Amaranth of Brooklyn will play Tom Pinch at the Carnegie Lyceum on Thursday evening, March 24. The cast will include Minnie Hanff as Mary Graham, Minnie Dorlon and Edith Yeager as Charity and Mercy Pecksniff, Elizabeth Arnold as Ruth Pinch, Mabel Kuhn as Jane, Francis Kelly as Tom Pinch, August Oelrichs as Pecksniff, Charles T. Catlin as Old Martin Chuzzlewit, Alexander Arnold as Martin, his grandson; Deane Pratt as Tapley, Fred O. Nelson, Jr., as Westlock, and Harry Sloan as Jiggs, the porter. Mr. Pratt will direct and C. W. Bene will be stage manager. The Magistrate, the closing play of the present season, will be given at the Dramatic Hall of the Waldorf-Astoria in the latter part of April. Cast will include Messrs. Pratt, Arnold, and several other popular comedians of the society.

A large audience witnessed a minstrel performance given by members of St. John's Church choir, in St. John's School, Newark, N. J., on March 17. John Newton gave a monologue, Mr. Loriot sang a bass solo, and Messrs. Short and Edwards gave a musical sketch.

One of the best presentations of a comedy ever attempted in Derry, N. H., was that of Shakespeare's play, As You Like It, by the students of Pinkerton Academy on March 17. It was under the direction of Grace E. Fogler. The cast comprised Ray Clement as the Banished Duke; William Goskin, Frederick; Albert Fisher, Jaques; Dana How, Le Beau; Aaron Wilson, Charles; Carl Hamilton, Oliver; Arthur Newell, Jaques; Frank Thomas, Orlando; James Miltimore, Adam; William Forsaith, Touchstone; Everett Cross, Corin; Isaac Gross, Silvius; Winthrop Hobbs, William; Thomas McAllister, Amiens; Arvilla Thompson, Rosalind; Mrs. Marion Webster, Celia; Frances Barndollar, Theresa Rose.

The Institute Dramatic company of East Cambridge, Mass., presented The Colleen Bawn at Institute Hall on Thursday evening, March 17, before a large and appreciative audience. Ellen G. Sullivan as Eily O'Connor won much applause. William E. McElroy as Myles Na Coppaleen made a decided hit. Thomas Scully as Danny Mann made an excellent villain, and was ably supported by William H. Quinn as Hardress Cregan. Louis Shaughnessey gave a fine impersonation of Annie Shute, and Agnes Coleman as Mrs. Cregan made a pronounced hit. Margaret T. Murphy was most artistic in her impersonation of Sheelah, while Timothy J. Scannell made an admirable Father Tom. The rest of the characters included Francis J. Skelley as Kyrle Daly, Frank Shaughnessy as Mr. Corrigan, David Finn as Bertie O'Moore, John W. Pendergast as Hyland Creagh, William Moran as a servant, and Daniel Bracken as a corporal.

One of the "Holly Tree Inn" stories of Dickens, prepared for stage production by L. D. G. Bentley, a Boston newspaper man, was produced on March 17 under the auspices of the Entertainment Club in the Channing Church parlors, Newton, Mass. The principal characters were taken by two children, Louise F. and Marie G. Wright, who, as Harry Walmer and Mistress Norah, carried out their respective parts in a pleasing manner. The other parts were taken by Ernest W. Wright, Leighton W. Whitney, and Harold D. Greeley. The play was followed by a two-act farce, The Blunderers, which overflowed with humorous misunderstandings and situations, as a result of a couple having invested too heavily in installment house goods and furniture. The players in this were F. Deniston Wright, Harold D. Greeley, Mrs. Robert E. Mandell, Helen A. Mead, Fay C. Wright, C. W. Flint, L. D. G. Bentley, K. S. Mandell, Philip H. Hall, Otis Farley, Allen Burt, and L. W. Whitney.

OBITUARY.

News of the death, in Louisiana, of Dewey Heywood has been received here, and recalls the remarkable advancement of Mr. Heywood and his four brothers from the concert stage to the millionaire class. A few years ago the Heywood brothers were touring Iowa and other Western States with a concert company. Dropping out of the concert and theatrical business, the brothers were next heard of in Texas when the oil excitement at Spindle Top broke out. Shortly after that the Heywood brothers were quoted in Dunn and Bradstreet as gilt-edged. The death of Dewey Heywood comes unexpectedly, as he was in the prime of life, being only thirty-seven years old and apparently in the full vigor of manhood. His remains will be taken to Battle Creek, Mich., for interment.

George E. Gouge, a noted old time manager and agent, died in Boston on March 13, aged sixty years. He entered the profession a half century ago as one of the original members of the Marsh Juvenile troupe. Later he was call boy at the Howard Atheneum, in Boston, and he was in the business department of the Boston Theatre during the palmy days of the stock company there. He was business manager and advance agent with a score of important traveling companies, and he at one time was the resident manager of a theatre in Grand Rapids, Mich. During his last illness he was cared for by the Actors' Fund, and his remains were buried by that charity.

Mrs. Mary E. Cotton, a noted old-time dancer and a relative of a number of persons prominent on the stage, died in Hartford, Conn., on March 16, aged sixty-two years. After appearing successfully for many years in England, on the Continent and in America, she was forced by ill health to forsake the stage. She retired to Hartford and there passed the last twenty years of her life. She was a daughter-in-law of Ben Cotton, the minstrel, and a sister-in-law of Adelene Cotton, of Cotton and Long.

Winfield Mercer, a prominent member of the Guy Stock company, died at Atchison, Kan., on March 15 after a short illness with pneumonia. With him at the time of his death were his mother, Mrs. M. M. Mercer; his sister, Inez Mercer, and his three brothers, who are known professionally as G. Carleton Guy, R. K. Kilburn, and Charles Williams. The funeral services were held in Atchison under the auspices of the local lodge of the Eagles, and the Rev. Dr. Boyle was the officiating clergyman.

Robert Leeland, an actor and writer of melodramas, and last season a member of The Chaperons company, killed himself in Detroit, Mich., on March 20 by inhaling illuminating gas. His real name was William Burns Smedley, and he was a son of a banker of Salt Lake City. He was thirty years of age. At one time he starred in Her Fatal Sin, of which play he was the author. The remains will be buried at Salt Lake City.

Harry Usher, the father of Fannie and Claud Usher, died of pneumonia on March 15 at his home in Jersey City, of which place he had long been a well-known resident. Mr. Usher was born in England fifty-four years ago, and had lived in Jersey City for thirty-two years. His son and daughter were with him when he passed away.

Matthew J. Brennan, the author of a number of plays and stories, died in St. Luke's Hospital, New York, where he had been ill for a year with consumption, on March 16. He was forty-eight years of age.

Robert Duncan, an old advertising agent who had been connected with several important New York theatres, died in the Post-Graduate Hospital on March 19.

Edwin Grey, an old-time manager and advance agent, died in Chicago on Feb. 25. At the time of his death he was connected with the National Show Printing Company.

Thomas McIntosh, a colored comedian, who was this season the principal member of Gus Hill's Smart Set company, died of apoplexy on a train entering Urbana, O., on March 3. He was sixty-three years old and was a native of Lexington, Ky.

Mrs. Mary E. A. Daly, wife of Dan Daly, died suddenly of heart disease at her home at Revere, Mass., on March 13. Besides her husband she leaves a son aged thirteen years.

W. P. Murphy, father of George E. Murphy, died in Kansas City on March 2, after a two days' illness with pneumonia.

Mrs. Carrie V. Overton, sister of Helen L. Smith and Mrs. A. Q. Scammon, died at her home in Baltimore on March 10.

Master Frank Cooke, late of Andrew Mack's Bold Soger Boy company, died Sunday morning, at his home, 650 Ninth Avenue, this city.

Vincent Daly, a vaudeville actor, died in Bellevue Hospital, of pneumonia, on March 12.

Barbara Winter, sister of Rose R. Authon, died at her home in Chicago on March 9.

LETTER LIST.

WOMEN.

Aldrich, Gertrude, Annie Adams, Annie Alliston, Maude Allison, Marie Aiden, Louise Arnst, M. L. Algen, Marie Arkwright.

Barnard, Rose, Edith E. Baker, Charlotte Burkett, May Buckley, Mlle. Beth, Stella J. Blythe, Edith Barr, Coreine Barington, Mrs. T. G. Briscoe, Jessie Burnett, Florence Bowden, Lou Babcock, Laura Butler, Elizabeth Barry, Lillian Beck, Helen Bertram.

Calef, Jennie, Marion B. Craig, Louise A. Collier, Louise Compton, Mina Cleveland, Georgia Cross, Pauline Chase, Fanny C. Cossar, Jessie Clement, Emma H. Curren, Mrs. Wm. G. Colvin, Nannette Comstock, Marie Clifton, Mary Cannell, Mrs. Geo. R. Caine, Gladys Coleman, Ollie Cook, Anna Caldwell, Charlotte Chester, Clara E. Calder.

Dale, Kathryn L., Diamond Donner, Nellie Dunbar, B. Dorline Dunham, Vera De Ford, Lily Donahue, Mabel Dupoy, Daisy Debrine, Beatrice De Lean, Adele Dossart, Madge Douglass, Blanche M. Dunlop, Mrs. Jack Donavan, Gertrude Dalton.

Earle, Erminee, Louisa Espey, Trully Elwood, Jane Elton.

Fair, Dorothy, Minnie Fuller, Mrs. Wm. Fork, Miss M. C. Ford, Mrs. Maurice Freeman.

Girard, Annie, Alice Gray, Bettina Girard, Maysie Grevelle, Grace Gresham, Helen Grantley, Maud Gilbert.

Hyles, Helen, Constance Hamblin, Mrs. Hatter, Agnes Holmes, Celia M. Hawley, Emma Hopkins, Mrs. H. H. Hadley, Bessie H. Hight, Mae Hastings, Bertha Haydn, Sue Hardey, Florence Hartley, Lillian Harris, Grace Hull.

Jeanette, Jean, Emma Janviers.

King, Dottie, Mary Kintzing, Ollie Kishyman, Ada Klein, Louise Karr, Margaret Kingore.

Lowell, Helen, Catharine Lewis, Rubie Leslie, Mrs. Hubert Labadie, Amy Lee, Ethel Lindly, Georgena Leary, Leslie Lisle, Inez Lyle, Bessie Le Roy, Josie Loane, Eva Lane, D. Hope Leonard, Edna Lynes.

May, Olive, Marie Mason, Mrs. Wm. Mason, Mrs. L. M. Martin, Mabel Meredith, Lillian Martines, Rose S. Moulton, Leslie Mayo, Oliver Martell, Bonnie Magin, Georgie Mendum, Olive Murray, Mabel Maitland, Florie Mace, Vivian Mayo, Charlotte H. B. McNally, Mrs. A. R. Moulton.

Nelson, Maude, Sally Noble, B. Gertrude Nedham, Lillian Norton.

Oliver, Edna M., Sara Osgood, Mary D. Opp.

Porter, Norna, Maud Parker, Margaret Pitt, Alma Powell, Nancy Poole, Helen Pierlot, Helen E. Pingree, Mrs. Putzkox, Camille Porter.

Rives, Madeleine, Adelina Roffeito, Lionora Ring, Allison Ross, Helen Reimer, Ida Marie Rogers, Ruth Richmond, Burdella Royiston, Viola Raymond, Carcelia Rohde, Lelia Rayne, Gertrude Reynolds.

Stone, Belle, Florence Stone, Alma Stanley, Marion Stanley, Helen Singer, Mrs. Arthur Sidman, Katharin Stanton, Amy Stuart, Ella Slatery, Edith Sanders, Isabelle Saeger, Blanche Seymour, Jacques Sturgiss, Lillian Spencer, Grace C. Strachar, Lillian Shattuck, Marie Stort, Hattie Sheldren.

Tyler, Dallas, Mrs. Fred T. Tucker, Bessie Thorne, Lillie Thomas, Eugenie Tabor, Hilda Tucker, Minnie Thomas, Mary K. Taylor, Bessie K. Tyler, Charlotte Tittell, Mrs. Vance Thompson.

Vassar, Queenie, Kate Vandenhoff.

Walker, Marion, Mrs. N. H. Wakefield, Georgia White, Clara Walker, Frances Whitehouse, Miss J. M. Wilson, Miss G. Wells, Mrs. M. Warsnop, Georgie Werner, Margaret Walker, Katharine West, Margaret Wagner, May Wentworth, Josie Winters, Dorothy Warr.

MEN.

Archer, John, Walter Abrams, Harry Asmus, Harry S. Austin, Jas. F. Ayres, Herbt. Archer, Rich'd G. Arthur.

Briggs, J. Harvey, David Bispham, Victor Baravalle, David E. Barnett, Clark Bellows, Nat Brown, Frankie Bailey, Cellimont S. Barkley, Geo. N. Beldon, W. H. Burton, Wm. G. Beckwith, Arthur Byron, Herbt. K. Betts, Wm. Burt, Geo. Begley, Ted T. Burns, Robt. Buchanan, Jno. J. Black, I. B. Bates, N. C. Barney, Wm. W. Bitner, Robt. P. Barton, Harry Burnham, J. C. Briel, Robt. A. Bennett, Wm. J. Burke, Francis Byrne, Jas. R. Barnes, Emile Barragon, J. Moy Bennett.

Connor, Jno. L., Fred Conklin, Arlington D. Cowles, Walter Campbell, Alf Craven, E. B. H. Coeristanley, C. P. Castle, Sydney Carley, Bob Clements, Harry Canpe, R. F. Croxton, Walter Creighton, J. W. Cook, T. S. Coleman, Brandon Courtnay, Jno. J. Clark, Edw. Carlton, H. Catheron.

Doherty, Leo J., Billie E. Daly, Thos. Dunbar, Jas. W. Delton, Wm. Duggan, Wm. De Vina, H. B. Denny.

Elmer, David, Clare Evans, J. T. Earley, Jno. G. Edwards, Carter Edwards.

Fitz, Alb., W. C. Fisher, Albt. Froom, Jos. French, Geo. Fiske, A. Jack Faust, Leon Friedman, Frank V. French, Harry Foy, Phil Fisher, Geo. Ford, Owen Ferrie, Herbt. Forrest, Sidney H. Francis, Jaques Futrelle.

Gale, Howard, Herbt. Greene, M. Greenburg, R. E. Graham, H. T. Gates, Jas. L. Gilmore.

Holt, Edwin, Howard Hickman, Walter Healy, Carl Haswin, Chas. H. Hankey, Frank Hall, Geo. K. Henry, R. Lee Harris, Donald Houston, Jos. Horner, C. F. Harris, Jas. Harrington, Oscar F. Hodge, Jno. Haynes, Geo. H. Hibbens, Arthur T. Hoyt, G. Hemstrall, Ben Higgins, Arthur H. Hurleigh, Harry Hunker, J. R. W. Henney, Burton Holmes, Hill and Elmer.

Ingram, Harry B., Jno. J. Iris.

Johnson, Jno. E., Thos. J. Johnson, M. V. Johnson, E. L. Johnston, Bill Jassie, Harry Jones.

Kelly, Jno. T., Dan'l A. Kelly, Jas. T. Kelly, Francis Kingdon, Sigmund Kunstadt, Joe C. Kline, Jas. Kearney, Ed A. Kerr, C. R. Kennedy, Karl Kellog.

Lambart, Rich'd, Jos. Lasher, E. Lebay, R. A. Lane, Oscar Luckstone, Wm. Leonard, Albt. Lando, Jas. Lackaye, Harry Lansell, Harry La Beane, Nelson Leavitt, Edw. K. Leon, Francis A. Lens, A. M. Langstaff, Hal Laurence, E. A. Locke, E. P. Lewis, Peter Lang, Robt. Lett, Surrick Lincoln.

Mason, Jack, Palmer Moore, A. Minohan, Peter Maguire, Clodie Morton, Chas. Miller, Henry W. Mitchell, W. H. Matchette, Chas. A. Morton, W. A. Mason, Harry B. Mantell, J. F. Mackey, Dan McCarthy, Burt McCann, Jack McDowell, Herbt. McKenzie, Harry McKee.

Nicholson, Jno. T., E. P. Noel.

O'Brien, Louis, Sachiro Oida, Geo. C. Ogle, Eugene Ormonde, E. W. Oviatt.

Pickens, Sam H., Herman Perlet, H. J. Powers, Will Parry, H. C. Pierce, E. W. Price, E. D. Philips, A. B. Phillips, Wm. Perreault, M. Peters, Frank O. Percival, W. H. Post, Montague Pyke, Harrie R. Pierce, Wm. F. Phillips.

Quinn, T. J.

Rose, Arthur, W. V. Ranous, Leonard Rooney, Fred K. Raymond, E. J. Raymond, Will J. Romaine, Philip H. Ryley, R. R. Roberts, Chas. H. Roth, Wm. Reynolds, Edw. Rostell, R. J. Reilly, W. A. Robinson, Fred G. Ross, Rice and Cady, J. A. Ramand.

Sterling, Earl, Wm. J. Slattery, Frederic Squires, Mr. Shayne, Jno. P. Slocum, O. U. Sanders, P. Scott, Frank P. Stone, Homer E. Smith, Edw. F. Silvers, Jno. Saphore, Jno. T. Sullivan, Will G. Sieder, E. T. Stetson, Stokes Sullivan, Edw. M. Simonds, J. Jos. Seeley, A. H. Sheldon, Frank A. Small, Fred Sidney, Harry Sellers, H. W. Saylor, H. Scott Siggins, Arthur Smith, Fred Stuber.

Trifts, Wm., Henry Travers, A. L. Tutt, F. H. Tyler, Walter Thompson, Rich'd W. Tully, Edwin Trevor, Chas. Turner, Lee Tycle, Frank Turner, D. W. Truss, David Traitel, Harry Tucker.

Vaughn, Wm., Newell Van Horne, S. B. Villa.

Weston, Kendall, Fred Whitefield, E. L. Walker, John W. World, W. B. Wheeler, Jos. E. Whiting, Will R. Walling, Harry G. Walters, Robt. Walsh, Rudolph F. Weitzel, J. W. Wilson, Harry Whall, Thos. H. Ward, Frank Wayne, Gene Walters, C. F. Whitaker, L. S. West, J. F. Winnern, Alex Williams, Geo. Wiseman, Chas. P. White, Dave A. Weiss, M. F. Walsh, J. Albt. Wallerstedt, Wm. Warmington, Wm. Wright.

Young, Charley, F. Young.

REGISTERED MATTER.

Clara Paulet, Miss Frencelle, Gertrude Terry, May Sturgiss, Marion Convere, Frank E. Rowan, Maurice H. Chick, Byron Douglass, W. Rhodes, Edw. N. Clisbee, Lyman F. Tucker, F. A. Demerest, Wm. Ruge, Will Conkling, D. H. Hunt.

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The Theatre's One Unwavering Friend.

Fort Worth (Tex.) Telegram.

THE NEW YORK DRAMATIC MIRROR has given considerable space in its anniversary attractive holiday issue to reminiscences of plays and players that held the public attention twenty-five years ago. For with this holiday number THE MIRROR is twenty-five years old. A new generation has grown up of playgoers and also a new generation of players making theatrical history, and of these THE MIRROR faithfully keeps the record in its weekly issues. But there were great players twenty-five years ago and there were great successes. There are some of us who remember the names that were potent then and the plays that spread these names to every part of the country. Therefore this Jubilee MIRROR will prove of special pleasure to the theatrical enthusiast, especially the one nearer fifty than twenty-five. James Edward Murdoch is given a eulogy in an article that will be startling to many of our playgoers who have been taught to believe that Booth was the greatest Hamlet of the American stage. Here we read that Booth modeled his Hamlet after that of Murdoch and quotes Chanfrau, after seeing the Booth performance, as saying: "If James E. Murdoch had never lived, Ned Booth would be the greatest reader of Shakespeare the world has ever seen. But there it ends." During the Civil War Murdoch would not appear on the stage save to give readings for the sick and wounded soldiers, and for the benefit of the sanitary commission. It was his reading of Thomas Buchanan Read's poem, "Sheridan's Ride," that introduced it to the public and gave it its great vogue. A story in this number by Milton Nobles will bring to the mind of thousands revived memory of this lovable, clever player of impossible plays, The Phoenix, Interviews, The Man of the People, etc., all written by himself. These same thousands will be glad to know that since then the player has prospered, is still writing clever plays and sketches, and that he and his wife, Dolly Nobles, are among the most popular vaudeville attractions. In the "Story of the English Music Hall" we again encounter names and titles that belong to an almost forgotten past. "Pulling Hard Against the Stream," "Champagne Charlie," "We Don't Want to Fight, But by Jingo if We Do," "He Wore a Penny Flower in His Coat," "La Di Da." Who can recall a single tune of these familiar lines? Yet once they held the universal ear even as "Bill Bailey" and "Hiawatha" do now. Besides these recollections, mostly interesting to the older playgoers, there are pages concerning the stage leaders of to-day. There is a large picture of Viola Allen in Twelfth Night, and smaller ones of Kyrle Bellew, Wilton Lackaye, Ellen Terry, E. S. Willard, John Hare, George Primrose and his proteges, Charles Dickson, besides dressing-room and home views of stage favorites, John Drew, Mrs. Fiske, Richard Mansfield, Mr. and Mrs. James K. Hackett, E. H. Sothern, Blanche Bates, Maxine Elliott, Nat Goodwin, and William H. Crane. In addition are literary features of exceptional excellence. There are pages of good wishes from distinguished members of the profession, even from abroad. After reading this fascinating jubilee number, the press and the public will heartily join in wishing THE MIRROR continued prosperity. THE MIRROR has been the one unwavering friend the theatre has had since modern financial methods have dominated the stage. It has fought a good fight, a valiant fight, for the best interests of the stage. It has fought a good fight for the great public, as in all matters of this kind it is the public that is the last and greatest sufferer and that must pay the price. Therefore the public, heartiest of all, should felicitate THE MIRROR on what it has accomplished, and join in wishing that its power for good may continue to increase.

Leagues Ahead.

Nomad's Weekly and Belfast Critic.

We could willingly forgive Uncle Jonathan many of his sins of "dumping" were he to continue sending us products half so good as the twenty-fifth Christmas number of THE NEW YORK DRAMATIC MIRROR, a copy of which has just reached me. It is a fact incontrovertible that in magazine production America beats us hollow, and THE NEW YORK DRAMATIC MIRROR is, in my opinion—and I have seen all the Christmas numbers—leagues ahead of any of our annuals. Fancy two pounds avoirdupois of bright stories, smart poems and interesting articles—by the way, a "Nomad's Weekly" writer, W. J. Lawrence, is among the contributors—beautiful photograms, and clever sketches by the foremost artists, and you will be amazed at the price—one shilling. To cater more efficiently for its English readers, THE MIRROR has opened a London office, under the management of Stuart A. R. Conover, at Trafalgar House, Green Street, Leicester Square, where this magnificent production may be obtained.

Filled with Interest.

Licensed Victualler Mirror (London).

A very fine production is the twenty-fifth anniversary Christmas number of THE NEW YORK DRAMATIC MIRROR. It is beautifully gotten up and illustrated, notably a clever caricature of Charles Hawtrey by Max Beerbohm, and it carries out on a large scale the idea of the "Pelican Annual" in securing contributions from all kinds of professionals from the legitimate and variety stages. There is an interesting article by H. G. Hibbert on the English music hall, illustrated by reproductions of the lithos which used to ornament the front pages of comic songs. The only fault I have to find with Mr. Hibbert's article is that it suffers largely from sins of omission, but one must bear in mind that such a subject as "The Story of the English Music Hall" requires a complete volume to tell.

A Remarkable Production.

The Topical Times (London).

Stuart A. Conover, the London representative of THE NEW YORK DRAMATIC MIRROR, has sent me the Christmas issue, being the twenty-fifth anniversary number of that excellent organ of the profession. It contains more than eighty large pages filled with portraits of popular stage folk on both sides of the Atlantic, and any amount of interesting reading matter, all signed by well-known personages. Altogether a remarkable production, both as regards quality and quantity. The only thing that puzzles me is how the Americans, who are popularly supposed to be always hustling, find the leisure the colossal scale of publications such as this evidently demands.

The Best of the Annuals.

The Clarion (London).

The twenty-fifth anniversary number of THE NEW YORK DRAMATIC MIRROR is the best of the theatrical annuals. Howard Paul contributes a very interesting account of a walk and talk with Charles Dickens; Felix Hecht writes critically on the Dramaturgic Art of Sudermann; John Hollingshead discusses Theatre Trusts; Gaston Mayer traces the dramatic evolution in France; Hy. George Hibbert exhaustively tells the Story of the English Music Hall; and a great host of well-known writers and artists contribute stories, poems, sketches, etc.

A Sumptuous Volume.

The Music Hall (London).

Has the history of professional journalism anything to compare with the jubilee issue of THE NEW YORK DRAMATIC MIRROR? It is a sumptuous volume—historical, narrative, journalistic, with contributions from a hundred clever pens, and pictures without number. It is remarkable that this American publication devotes so much space to the English stage. It has contributions by John Hollingshead, Max Beerbohm, and Charles Morton, and prints the first attempt at a short history of our variety stage that we know of, illustrated with portraits of old-time celebrities.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Vol. I. NEW YORK, MARCH 26, 1904. No. 2.

"HARRIS HINTS."

Ballads still booming.

"Always in the Way" in the lead.

Belle Harvey also created a sensation with "Good-bye, My Lady Love."

Ida Emerson took eight encores on "Good-bye, My Lady Love," in Boston, last week.

Robert Grad is back again at his desk at Harris'. Up to his neck in work.

Miss Artie Hall is also creating a sensation with "Good-bye, My Lady Love."

"Sergeant Kitty" opened in Boston to packed houses. "Love" and "Kitty" big hits.

Warren and Blanchard are a positive sensation with Geo. Evans and Ben Shields' big song hit, "You're the Sweetest Flower that Grows in Tennessee."

Pierce and Maigee are singing "You're the Sweetest Flower that Grows in Tennessee," with tremendous success.

Singers using Harris' publications will please send in their names which will be given space in the HARRIS HERALD.

Benjamin Howard, playing the part of Tom Hatherton in The Chinese Honeymoon Co., is singing with great success "I Knew at First Sight that I Loved You," at the Academy of Music.

George Gaskin, the celebrated tenor, created a sensation with "Good-bye, My Lady Love," at the Gotham Theatre, March 18, being compelled to sing the chorus nine times.

Kelly and Gallot are featuring "For Sale, a Baby," and "You Never Spoke to Me Like That Before," over the Proctor Circuit, and have been re-engaged, owing to their having new and original illustrations.

The Chas. K. Harris Herald

IS PUBLISHED WEEKLY.

Address all communications to

CHAS. K. HARRIS,

31 W. 31st St., New York.

MEYER COHEN, Mgr.

In answering these advertisements please mention THE MIRROR.

Lee Orean Smith is now conducting the rehearsals of Little Jade Joss, which will be presented at Orange, N. J., April 14, 15, 16. He is also arranging a complete score of the entire opera.

Among the new songs soon to appear are: "My Maid of the Polar Star," a production number by Fenelon E. Dowling; a ballad entitled "When I'm Sleeping in the Churchyard 'Neath the Rose," by Monroe H. Rosenfeld and Mary Dowling Sutton, and a new coon song by Nathan Bivins called "Miss Hannah Lee." All are published by the Dowling-Sutton Music Company.

Fred Whitfield reports that he is meeting with unusual success singing Eugene Ellsworth's "personal" ballad, "For Many Years." He is using beautiful colored slides.

"Sally," a coon ballad published by the Peerless Publishing Company, is being sung by Anita Marik, with the Minnie Lester company. She writes the publishers that the song is a big hit.

"Emerald, My Irish Jewel," described as a red hot song of the Green Isle, is rapidly becoming popular among the many singers using it.

Charles K. Harris is receiving congratulations from all sides as the editor and publisher of the *Charles K. Harris Herald*, which appeared for the first time last week. It is a bright, breezy little sheet, well edited, with an enormous circulation assured. Notwithstanding the fact that it is the smallest newspaper published in the world, there has been no argument as to its circulation.

Frederick V. Bowers still continues to receive rounds of applause wherever he introduces his own compositions. He is now playing return dates at the principal vaudeville houses in the South.

Maurice Shapiro, of the big firm of Shapiro, Remick and Company, is as busy as a Japanese general. His vast army of song writers, salesmen, and the large number of department stores in which they control the music privileges, all demand his personal attention.

P. W. Felcher, manager of the professional department of the Vandersloot Music Company, of Williamsport, Pa., states that their ballads "Sunny June" and "Only a Bunch of Violets," are rapidly increasing in popularity.

J. Aldrich Libbey sang "Only You and I, Love," a ballad published by the Peerless Publishing Company, at Hurtig and Seamon's recently. The popularity of the song was unmistakable.

Purcell and Brooks, who have been playing the leading vaudeville theatres, are still using "While the Band was Playing Dixie" and "Eat, Drink and Be Merry" as the two feature songs of their act.

Evans and Shields, the popular song composers, who have placed all their compositions with Charles K. Harris, are delighted with the manner in which he is handling them. The big hits of The Good Old Summer Time are: "Sunday Morning When the Church Bells Ring," "You're the Sweetest Flower that Grows in Tennessee," "Bimbo" and "My Lady from Japan."

"Lots of Things You Never Learn at School," published by Edwin S. Brill, is still the song-hit of the Wizard of Oz, and is featured by Frances Curran, Phil and Nettie Peters and Fanny Donovan.

Bryan and Foster, at Proctor's Fifth Avenue, last week, were congratulated by many for their clever rendition of Theodore Morse's new coon song, "I've Got a Feeling for You."

Garden and Somers, of the Haverly Minstrels, are using songs published by Leo Feist. In a recent letter they write: "We are closing our act with 'Uncle Sammy,' and it is the biggest hit we have ever used. We are playing it on xylophones and our band also uses it on the street and inside." The "Uncle Sammy" referred to is a rousing march, by Abe Holzmann.

The E. Francis Harwood stock company has been meeting with unprecedented success. Mr. Harwood is featuring songs from the house of Feist, and invariably makes a tremendous hit with Feist and Barron's new song, "My Little Zu-oo-oo-lu." Among the other numbers used may be mentioned "Somebody's Waiting for Me," "I Ain't Got No Time," "In Sunny Africa," "While the Band was Playing Dixie," "Mary Ann," and "She's the Pride and the Pet of the Lane."

Harry Hughes, with The Because She Loved company, is singing "Mary Ann" and "She's the Pride and the Pet of the Lane."

Johnson and Dean, billed at the Winter Garden, Berlin, Germany, as the "Ameri-Kanische Mulatton Gigerl und Cake-Walk Tanzer," have endeared themselves to the German public. They are singing "Under the Bamboo Tree," "Mudder Knows" and "Little Gal."

One of the big instrumental surprises of the year is the "March of the Eagles," by E. T. Griffin and Joseph E. Howard. This piece has been dedicated to Hon. Timothy Sullivan, and his picture appears upon the title page. George Rosey's "In a Nutshell" is also catching on in fine style, and is a welcome addition to all dance programmes.

"Heroes that Wear the Blue," the new march song, published by Edwin S. Brill, was sung at the Democratic Club by the well-known baritone, Harry Wise, and evoked an outburst of enthusiasm rarely equalled.

Flossie La Van, with the Dainty Paree Burlesquers, has recently interpolated the new musical numbers "Mary Ann," "My Little Zu-oo-oo-lu" and "She's the Pride and the Pet of the Lane," all of which are published by Leo Feist.

Hildebrandt's Orchestra, at the New Star Theatre, New York, frequently plays selections from Smith and Englander's The Office Boy, and has the audiences whistling "Plain Mamie O'Hooley," the big song hit in the opera.

"In a World Just Made for Two," by Frank E. Tannerhill, Jr., and George Rosey, is catching on in fine style. These popular composers are very well known among the profession, and their ballads are eagerly sought for.

Blocksom and Burns are doing their funny specialty to the strains of "Uncle Sammy," the march by Abe Holzmann.

Charles Binhak's orchestra at the Buckingham Hotel has frequent requests for Rankin and Hadley's "Nancy Brown," Cole and Johnson's "Flowers of Dixieland" and Ranken and Kerker's "Winsome Winnie."

The Sergeant Kitty music is published by Charles K. Harris. "Love" and "Kitty," as sung by Virginia Earl, are popular, as well as the songs sung by Junie McCree—"Ninon's Father Doesn't Seem to Mind" and "The Girl I Love the Best Gave That to Me," which are taking numerous encores at each performance.

Billy Walsh, who is a member of the singing and dancing team of Walsh and Starr, with the Aubrey stock company, states that he is using "She's the Pride and the Pet of the Lane," "Mary Ann" and the new burly coon song, "Let Me In, Dat's All," by Feist and Barron.

The selections from Smith and Englander's The Office Boy and the Mark Stern "Popular Minstrel Medley" are frequently heard at the Marlborough restaurant, where William H. Seifried conducts the orchestra.

The Four Emperors of Music have recently introduced a new medley of Leo Feist's songs in their musical act and pronounce it a success.

MATTERS OF FACT.

Dave Weis, the manager of the Columbia Theatre, Brooklyn, is organising a company to support Melbourne MacDowell in a series of elaborate revivals of the Sardou plays for an extensive tour of the Pacific Coast. Mr. Weis is negotiating just now with a prominent actress, who is at present appearing on Broadway in a leading role, for the support of Mr. MacDowell. The opening will occur at the Columbia Theatre, Brooklyn, April 4, with Cleopatra, and will in a way be a production. Numerous innovations will be introduced, including an Oriental ballet of fifty corypheus and a chorus of trained voices. Two large dromedaries will be used in the second act. New lighting effect and mechanical appliances will be used in this elaborate and spectacular revival. The company will jump from Brooklyn across the continent, and will appear at the Grand Opera House, San Francisco, for a run. Among the supporting company are Robert Elliott, former leading man with Modjeska, with James K. Hackett, and late of the original Ben Hur company; Jack Webster, formerly with Julia Arthur; Lillian Lorrell, who came over from England with Charles Hawtrey on his first American tour; Edmund Quinlan, of the original Fanny Davenport company; Pauline Willard, who was with the A. M. Palmer Stock company, and William Lytell.

The Four Cohans are meeting with success through the Southwest. At Galveston, Houston, Beaumont, Dallas, Ft. Worth and all the principal Texas cities they report turn-away business. The season does not close until the end of July, at the Century Theatre, St. Louis.

The theatrical firm of Gordon and Bennett will have four attractions on the road the coming season. In addition to the continuance of the two A Royal Slave companies, the firm's production of The Holy City will open July 28 and August 4. Considering everything, this season has been fairly successful for both the A Royal Slave companies, one of which will close at Springfield, Ill., on May 28, the other at Muskegon, Mich., on May 29. Mr. Gordon will have seventy-four people on Gordon and Bennett's pay roll next season. The performers now with the Eastern and Western Slaves, with the exception of two or three, have been re-engaged and contracted for for next years. In addition to them Mr. Gordon has made special arrangements with Edwin Southern, who has signed a three years' contract as stage director for the various Gordon and Bennett productions, and who will be featured at the head of the Southern Slave company next season as Aguila, the Indian. Pasqualina De Voe and Virginia Clay again go under Gordon and Bennett's management. The Southern A Royal Slave will rehearse and open in Coldwater, Mich., on August 1, and will be under the personal direction of Henry Blackaller, who is this season in advance of the Western company.

Al. Dolson, manager, reports that Gus Hill's Happy Hooligan company will not close until June 18, when the company will jump direct to New York. Mr. Hill will then give the company three weeks of rehearsals and new wardrobe, and the company will go by special train from New York to San Francisco, together with a big Broadway musical comedy. On arrival at San Francisco Happy Hooligan will play two weeks at the California Theatre, and then the company will sail for Australia, opening at Sydney on Oct. 1 for eight weeks, with Melbourne and the provinces to follow. The same company will produce McFadden's Flats and a new musical comedy written by Gustave Luders. Business-Manager Walter Leslie will sail for Australia with two assistants on June 4 to herald Hooligan.

McFadden's Flats on March 17 jumped from Columbus to Denver and played a return engagement at the Tabor Grand, after which they play a week of one-night stands to San Francisco, and begin a two weeks' engagement at the California Theatre on Easter Sunday. They will then visit the coast cities and the Northern Pacific territory, and close at St. Louis on July 16. The company numbers thirty-four, and is under the management of Thomas R. Henry.

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In another column will be found G. B. Bunnell's advertisement respecting his New Haven playhouse during the Summer season of 1904-5. The greatest changes that have been made in eighteen years past are to be carried out. The Grand Opera House is to be remodeled and fitted with new furnishings throughout. None but the best box-office winners are wanted. Mr. Bunnell will be ready to furnish dates for booking and contracting attractions as above quoted during the months of June and July.

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Henry W. Savage wants young women not over five feet in stature to go to London with The Prince of Pilsen. Madame Cottrelly is engaging the people, and should be addressed at 144 West Forty-third Street.

George and Edith Warrell, playing general business and soubrettes, respectively, having just returned from England, invite offers. They can interpolate a specialty if desired. Communications addressed to 208 West Perry Street, Savannah, Ga., will reach them.

Bobby Gaylor, the popular Irish comedian, who styles himself "The Celtic Tattler and Chatterologist," notifies managers and others that for the present he can be addressed at his home, 5108 Princeton Avenue, Chicago, Ill.

"Lessee," care of this office, wants a modern up to date theatre in the Middle Atlantic States in a city with not less than 10,000 population.

Feinberg, the theatrical photographer, now located at West Fourteenth Street, will remove his establishment about July 1 to more spacious quarters at 1345 Broadway, opposite the Herald Building.

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Will T. Seeger, who manages the theatres at Rhinelander and Ashland, Wis., has secured the lease of a new house which is being built at Antigo, Wis., and will book it in connection with his other theatres. The new house will be ready for opening on May 1, and a strong initial attraction is now being sought by the management.

Sugar's New Theatre is the only playhouse in Monroe, La. It is a ground floor theatre, seats 1,200, and has modern improvements. The opening is set for early in September, and a high-class attraction can secure a profitable date by addressing Manager Isidore Sugar.

A high-class comedy, entitled A Night with the Elks, with a good star light comedy role, is offered on royalty to a responsible party. If necessary, the piece can be converted into a musical comedy. Intending producers should communicate with J. A. Lacy, care of this office.

The New Auditorium, Winchester, Va., is offered to lease to the highest bidder, and bids for the same must be filed not later than May 1. The house can be secured for a term of one or three years, commencing July 1, 1904, and is thoroughly equipped with all the latest modern appointments. Full particulars can be secured by addressing Lewis N. Barton, at Winchester, Va.

Manager George McClumpha, of the Opera House, Amsterdam, N. Y., has some desirable open time for the better class of attractions.

Whalom Park, Fitchburg, Mass., will have its usual season of Summer opera, and principals and chorus people are now being engaged for the coming season. Applicants should communicate at once with the management of the Park.

After Lent time in April and May is offered high-class one-nighters by Manager L. S. Morgan, of the Morgan Grand, Sharon, Pa.

W. L. White is filling an engagement with Eddie Heron and company in vaudeville. Both Mr. White and his wife, Pauline Geary, are open to offers for next season, and will accept single or joint engagements. They have had excellent stock experience.

MUSIC PUBLISHERS.

Thanks

TO

Louise Dresser.

Leo Feist dropped in to see the excellent bill at the Circle Theatre last week, and was unexpectedly and most agreeably surprised to hear Miss Louise Dresser sing the sensational song hit "Mary Ann." Mr. Feist, through THE MIRROR, takes this method of expressing his thanks and appreciation to Miss Dresser for her clever rendition of "Mary Ann" and the agreeable surprise afforded him.

LEO. FEIST.
134 W 37th St., N. Y.

"The Song Our Boys Sang Our American Sailor Boys"

Sung with tremendous success at Dewey Theatre by J. ALDRICH LIBBEY. Published by

Peerless Pub. Co., 129 West 42d St., NEW YORK CITY, near Broadway.

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Musical Director, Composer, Arranger.
Only a limited number of choice commissions accepted. For terms and appointments, address
Care JOS. W. STERN & CO., 34 East 21st Street, N. Y.

JOS. S. NATHAN

MUSICAL DIRECTOR, PIANIST
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MUSIC ARRANGED AND COMPOSED
Tel. 6290-38th St.

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS.

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"EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE."

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.
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Composer-Singer

Singing his own Compositions in Vaudeville with Great Success

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AVERY AND HART

A knockout singing *"I WONDER WHAT MAKES IT SNOW,"* "My Little Dinah Lee," and "You're Always Behind Like an Old Cow's Tail." Published by

Howley-Dresser Co., 1440 B'way, N.Y. Grand Opera House Blk., Chicago, Ill.

Send stamps and programme for above songs.

SINGERS should place themselves in communication with P. W. FELCHER, Mgr. Prof. Dept., Vandersloot Music Co., Williamsport, Pa.

"WHEN THE BLUE BIRDS ARE IN TUNE."
"JUST PRESS YOUR LIPS TO MINE."

Two great songs by Brennen and Story. Making good everywhere.
WALRUS CO., 534 Smithfield St., Pittsburg, Pa. Branch Office, 47 West 28th St., New York.

"LIGHTS OF HOME"

One of the good story ballads, bearing a 1904 copyright.

WILLIAMS AND VAN ALSTYNE

Lest you forget we say it yet

The big noise with the big firm

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? HAVE YOU HEARD IT ?

ELLSWORTH WROTE IT!

"FOR MANY YEARS"

WITMARK HAS IT!

? HAVE YOU SUNG IT ?

THE BIG NEW IRISH-AMERICAN SONG

"EMERALD"

By Lawrence Borie and Harry Wellmon.
A pronounced hit that is catching the public like wildfire. To feature it is to feature your act. Send stamps and late program. Orchestration in any key. Pianists always in attendance.
THE DOWLING-SUTTON MUSIC PUBLISHING CO. - - 12 West 28th Street, New York.

THE Postman at the Door

Words by ED LESTER. Music by W. H. ANSTEAD.

This charming composition was sung for the first time at Madison Square Garden, February 3d, by Eloise Mortimer, to an audience of 20,000, and received a perfect ovation.

Professional copies ready on the 20th

W. H. ANSTEAD, 51 W. 28th St., New York City.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, Ill.

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Time is the title of a melodrama in three acts by Bernard Kling. The play is said to possess a strong heart interest and situations that are entirely new, and is not dependent on specialties. Mr. Kling offers the play to responsible managers.

Will T. Seeger, who manages the theatres at Rhinelander and Ashland, Wis., has secured the lease of a new house which is being built at Antigo, Wis., and will book it in connection with his other theatres. The new house will be ready for opening on May 1, and a strong initial attraction is now being sought by the management.

Sugar's New Theatre is the only playhouse in Monroe, La. It is a ground floor theatre, seats 1,200, and has modern improvements. The opening is set for early in September, and a high-class attraction can secure a profitable date by addressing Manager Isidore Sugar.

A high-class comedy, entitled A Night with the Elks, with a good star light comedy role, is offered on royalty to a responsible party. If necessary, the piece can be converted into a musical comedy. Intending producers should communicate with J. A. Lacy, care of this office.

The New Auditorium, Winchester, Va., is offered to lease to the highest bidder, and bids for the same must be filed not later than May 1. The house can be secured for a term of one or three years, commencing July 1, 1904, and is thoroughly equipped with all the latest modern appointments. Full particulars can be secured by addressing Lewis N. Barton, at Winchester, Va.

Manager George McClumpha, of the Opera House, Amsterdam, N. Y., has some desirable open time for the better class of attractions.

Whalom Park, Fitchburg, Mass., will have its usual season of Summer opera, and principals and chorus people are now being engaged for the coming season. Applicants should communicate at once with the management of the Park.

After Lent time in April and May is offered high-class one-nighters by Manager L. S. Morgan, of the Morgan Grand, Sharon, Pa.

W. L. White is filling an engagement with Eddie Heron and company in vaudeville. Both Mr. White and his wife, Pauline Geary, are open to offers for next season, and will accept single or joint engagements. They have had excellent stock experience.

LONDON.

The Cingalee a Success—Many Revivals—Numerous News Notes.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, W. C., March 12.

The one big new production in this city since I last had the pleasure to address you was The Cingalee, which Manager George Edwardes duly submitted at Daly's last Saturday night before an audience which included not only many distinguished English and American personages, but even Britain's Queen herself, who this week celebrated the forty-first anniversary of her wedding to Albert Edward, then Prince of Wales and now King of Great Britain, Emperor of India, etc. This popular monarch would have been present himself at Daly's on this auspicious occasion but that he was laid by the heels with a violent cold, which even kept him from going to church last Sunday to join in the centenary services of the British and Foreign Bible Society, in the celebration of which your beloved Ambassador, Mr. Choate, has been popularly prominent this week.

But to return to The Cingalee. This proved, in the first place, the most sumptuous show of the kind ever seen on the English musical play stage, its *mise-en-scene* costing, I am assured, nearly £15,000, and I quite believe it. The feast of color in the Cingalese costumes and scenery is indeed the finest stroke-of-eye (as the French say) that the not altogether inexperienced Gawain remembers to have gazed upon. I, perforce, put this part of the show first, as it is of necessity the most important feature of modern music plays. As to the plot, that is generally the same in each piece of the sort, only the names of the drampers being altered and a few up-to-date songs thrown in by way of carolling condiment, as one may say.

Of The Cingalee it cannot be said that it quite imitates certain American mixtures of which you have heard, the plots whereof were announced to stop at 8.15. The plot in this case is comparatively ample, for it lasts almost to the end of the first act. After that the time is most occupied by song and dance. The plot is perhaps best described by naming the actors. Miss Sybil Arundale, who made such a great success at Terry's in My Lady Molly, is spirited and melodious as the Cingalee heroine, who was at four years old betrothed to a native potentate, but who on reaching the age when the play commences falls in love with a fine young tea planter, well rendered (especially as to singing) by Hayden Coffin. Rutland Barrington, always droll, did his best as the dusky and subsequently spoofed native potentate—that is in the first act—when he was suffering from laryngitis. He has had to lay up all the week, but is, I am just informed, expected back on Monday. The sweet Isabel Jay scored both histrionically and vocally, as the English heroine who helps the Cingalee and her lover, and quaint little Huntley Wright makes an enormous success as a babbling Baboo lawyer. Indeed the whole cast is as strong as George Edwardes' money and judgment (which are both extensive) can make it, and the result is a big success, for which the booking is enormous. I make no doubt that The Cingalee is safe in Daly's for a couple of years or so.

I may mention that this new grand coup of George Edwardes' has not been without its humors, unconscious or otherwise. In the first place, both the fair Isabel Jay and her once spookful husband, the explorer Harry Hart Cavendish, have expressed to more or less fulsome interviewers their mutual sorrow that G. E. was not able to see his way to allow the never-before-acting Cavendish to play in The Cingalee, a part wherein he could have "made love" to his wife on the stage.

"It would have been such fun, you know," quoth both. As if, forsooth, stage players, however socially important, can be allowed to do just as they like "for fun."

Other humors concerned with the production of The Cingalee have been more or less concealed with the threats of certain folk concerned to "walk out of the theatre" because some one else had more to do than they had, and so forth. One of these complainers did walk out, as I hinted last week—namely, the popular music hall singer, Ida Rene. She has this week returned to the halls and made fresh successes.

The only other new production of the week has been The Convict's Daughter, written by Gordon Holmes, and tried some time ago in your States. This had its first London production at that long popular suburban melodrama house, the Grand, Islington, where it was well received, especially as to that daring scene wherein the escaped convict leaps on to a rapidly running express train. During the last few nights, by some strange arrangement, the interest of kind friends in front has been much marred by some labor leaders being allowed to address the audience between the acts. A strange proceeding, you will confess, and one not to be too enthusiastically encouraged. Methinks I am myself much in sympathy with certain labor members of Parliament, especially those of the rugged, honest, fearless John Burns type; but there is a place for everything, and the place for political orations is not when (as Hamlet saith) some question of the play is to be considered.

The only other fresh dramatic feature of the week included a German adaptation (by the German wife of the aforesaid Hayden Coffin) of a recently tried Mrs. Pat Campbell play entitled Mrs. Tregley's Divorce. This was successfully tried at the Royalty on Monday by the Teutonic company thereat engaged and before a mostly Teutonic audience. The other West End fixture was Lewis Waller's revival of Sydney Grundy's adaptation of a play by Dumas, père—namely, A Marriage of Convenience. This revival of convenience (for it is but a stop-gap) went off well, Waller scoring as the Comte de Candale, a part which he played a while ago before England's King and Queen at their cosy place up at Sandringham, in Norfolk.

We were all deeply sorry to hear of the death at such an early age of poor Robert Taber. I always found him so earnest and enthusiastic in his art, in the many conversations I had with him, that I had hoped, as many of us had hoped, to see him achieving great renown in this city, where he was ever popular. His death stops several enterprises he had in view, including the running—with that fine actress, Lena Ashwell—of a new and said to be strong drama by Charles McLellan (formerly "Hugh Morton"), who has, I am glad to note, written a powerful play for Mrs. Fiske.

To-night Manager Frohman will replace Captaine Dieppe with His Excellency the Governor at the Duke of York's. Next Thursday George Alexander will at the St. James' replace Old Heidelberg with another German adaptation—namely, Love's Carnival. Fred Terry and his wife, Julia Neilson, have just taken the Comedy, where they will on April 2 produce their recently tried new play called Sunday—which is the name of the heroine. On the same evening, at Terry's, Kitty Loftus (no relation to Cecilia) will produce A Maid from School.

A new adaptation of Marie Corelli's story, "Vendetta," is promised at the Kensington for the 28th.

I regret to have to announce the deaths of two old stagers last week—namely, Edward Marshall and G. W. Hunt. Marshall was wont to be a comic singer at our first real music hall—namely, the Canterbury—some fifty years ago, under the above mentioned Charles Morton, and was afterward an excellent low comedian. Hunt, who, like Marshall, was very well beyond the threescore years and ten mentioned by the Psalmist, was chiefly a music hall song writer, who has so far gone down to posterity as "Jingo" Hunt, because some thirty years ago he wrote that warlike but otherwise worthless ditty, "We Don't Want to Fight, but By Jingo, if We Do." It was this song that gave rise to the use of the word "Jingo" as applied (in this Great Britain) to the advocates of war at any price.

Poor old Hunt, with whom I worked as co-lyrist in the days that were earlier, was a harmless fellow and was quite surprised at the greatness which the singing of his martial song thrust upon him, thanks to the spirited singing thereof by that late music hall star, the "Great" Macdermott. Before that Jingo jingle—for which the writer received very few pieces of eight—Hunt had written most of the chief song successes of the late "Great" Vance and the ditto ditto George Leybourne for sums that seldom reached above the humble guinea, and that was a great price for a music hall song in those days, I do assure you. In fact, Hunt and many of those who became busy writers (including the bard Gawain) often had to sell out all rights for half a crown or three and sixpence, and then we often (nay, mostly) didn't get paid.

But speaking of variety affairs (and that I trust without trenching overmuch on the domain of my smart young friend, "Revonoc"), I may perhaps be permitted to gladden the hearts of my other young friends, Clyde Fitch and Dave Belasco, by informing them that in an action yesterday concerning a certain sketch called Purgatory it was alleged that, compared with that sketch's heroine, Sapho and Zaza were quite respectable married ladies. Fancy that! as Ibsen says.

By the way, yet another adaptation of Sapho was produced recently at the Crystal Palace by one James Bell, he whom Olga Nethersole lately struck (in a legal sense) for alleged infringement of her Clyde Fitchian version of this Daudet drama.

Wilson Barrett signalised his reappearance in London at the King's, Hammersmith, a week ago by reviving his old time Princess success, Claudian, which used to be thus described: "The plot, story and construction by Henry Herman, the dialogue by W. G. Wells." This melodrama proved rather out of date. Still Barrett (who is a wonderful worker) is doing big business.

At the Lyceum, where Sir Henry Irving gained such fame and did so much for the British drama, was an auction sale of all the fittings, scene docks, carpets, etc., on Wednesday prior to the renowned playhouse's transformation into a cheap, two-houses-a-night music hall, forsooth! I was glad my dearly loved old friend was not by. It was a mournful sight to many of us.

The anti-sketch agitation continues, like the heathen mentioned by the old prophet, to "furiously rage" (kindly pardon the split infinitive). More prosecutions are on; the lawyers on both sides write recriminatory letters. One of the most interesting letters was an anti-music hall letter contributed to the *Referee* by Drury Lane's musical director and musical composer, James M. Glover.

Then a Lancashire magistrate has just declared the cake walk immoral. . . . A song about the King (albeit, appreciative) has just been ousted by the censor from Seymour Hicks and Ivan Caryll's, Earl and the Girl, at the Adelphi, and your popular native Monkey Madrigal (as I may call it) In Zanzibar by name, has been put in its place.

GAWAIN.

SAID TO THE MIRROR.

COLONEL MILLIKEN: "It is not generally known in the theatrical profession that the 'Working Woman's Law,' so called, was repealed by the 'Municipal Court act' on Sept. 1, 1902, and a new law giving all wage-earners, male or female, the right to an execution against the person of the employer, when the claim is not in excess of $50, passed; but the action must be commenced within one month from the date the employment ended, and the plaintiff must state to the clerk of the court, at the time the summons is issued, that an execution against the person of the employer is desired, and this must be indorsed on the summons. A woman is still entitled to $10 extra costs when the sum sued for is over $10, and $5 when less."

HARRY LA MAR: "I think Mr. Presbrey has unjustly accused me of pirating New England Folks. This play was first produced by me in Rockland, Mass., more than eleven years ago, and whatever Mr. Presbrey has written or produced since cannot be of any interest to me."

IN BROOKLYN THEATRES.

At the Montauk Theatre Marie Cahill appears this week in the musical comedy, Nancy Brown. Several old members of the Bostonians are in the cast. In the company are Julius Steger, W. H. Frederick, Alf. Grant, Clara Palmer, Donah Benrimo, Ruby Paine, and Ethel Hoey. One of the hits is the duet, "A Little Birdie Told Me So," sung by Clara Palmer and Ray Atwell.

A new theartre, the Broadway, opened its doors in Brooklyn this week. Babes in Toyland, fresh from the Majestic Theatre, comes as the first attraction. To William E. Norris and Mabel Barrison fall the stellar honors among the babes.

Ada Rehan and Otis Skinner appear at the Amphion this week in repertoire. Besides The Merchant of Venice and The Taming of the Shrew, Miss Rehan and Mr. Skinner will play Sheridan's School for Scandal. The company supporting them includes George Clarke, Edwin Varrey, Walter Hale, Charles Welles, Joseph Weaver, Russell Crawford, Walter Pyre, Mabel Howard, Katherin Everts, and Kate Fletcher.

Chauncey Olcott remains for another week at the Grand Opera House. He plays Terrence.

The Spooner company appears this week at the Bijou Theatre in The Princess of Patches, a favorite Southern melodrama, dealing with the adventures of a child kidnapped by an octoroon slave and brought up by her foster mother to steal and lie. Cecil Spooner is seen in the title-role, a part congenial to her talents as a soubrette. Mr. Philips plays the part of a Northerner, who wins her for his bride. The vivacious Cecil Spooner will appear in many specialties with Mr. Kennedy, who does the comic part in the play. Mr. Thardo will sing between the acts.

The event of last week was the production by Corse Payton at his theatre of a dramatic version of Parsifal. A MIRROR representative visited the theatre on Tuesday evening and found the house well filled in every part except the gallery, which is closed by order of the authorities. The audience was made up of the same people who attend Payton's regularly, with a sprinkling of others who came out of curiosity. Those who may have come to scoff remained to sit respectfully attentive and to witness a remarkably good performance. It was evident that Mr. Payton had gone to considerable expense in staging the production, which is by far the most ambitious effort of his strenuous career. The cast was good, the scenery new and well painted, and the orchestra enlarged by the addition of several competent musicians. The adaptation, which was made by W. H. Lytell, is dignified, and the production moved smoothly under the stage direction of Lawrence Barbour. The play was given in three acts and six scenes, and occupied less than three hours in its presentation. Kirk Brown was Parsifal, and played his part in a reverential spirit that was very commendable. The elocution of Joseph W. Girard as Gurnemanz, was admirable, and he read his impressive lines with true feeling. Grace Fox, as Kundry, showed much intelligence, and was especially effective in the temptation scene. Robert Elliott was a forceful and convincing Klingsor, and Harry B. Roche made a good impression as Amfortas. Richard P. Crolius, as Titurel, and Claudia Lucas, Florence Gear, George Lewis, and Frank Taylor in minor roles were acceptable. While Mr. Payton is to be commended for his good taste in presenting Parsifal in dramatic form, the fact remains that it is not an entertainment for the masses and should never be presented except as originally conceived and produced by Wagner himself. It is more than likely that nine-tenths of those who saw it at Payton's had no idea of what it was all about, and simply went to gratify a curiosity that has been stimulated by the enormous advertising that Mr. Conried's presentation of it brought forth.

At the Park Theatre this week The James Boys in Missouri is the bill.

Rose Melville is at the Folly Theatre this week in Sis Hopkins.

On the Bridge at Midnight is the attraction at the Novelty this week. George Klimt is the star for whom William L. Roberts wrote the melodrama.

When Women Love is produced this week at the Gotham. Specialties are given between the acts.

The Smart Set is offered at the Columbia Theatre this week.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREAK FOR LIBERTY: Elizabeth, N. J., March 21-22, Reading, Pa., 24, Allentown 25, Salem, N. J., 26.

A BREEZY TIME (Merle H. Norton, mgr.): Warrensburg, Mo., March 24, California 25, Jefferson City 26, Fulton 28, Mexico 29, Huntsville 30, Salisbury 31, Glasgow April 1, Higbee 2, Fayatte 4, Boonville 5.

A BUNCH OF KEYS (Gus Bothner, mgr.): Binghamton, N. Y., March 21-23.

A COUNTRY KID: Bloomfield, Ind., March 22, Spencer 23, Greencastle 24, Ladoga 25, Lebanon 26.

A DESPERATE CHANCE: New York city March 21-26.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Vicksburg, Miss., March 22, Monroe, La., 23, Natchez, Miss., 24, Baton Rouge, La., 25, New Orleans 22-April 2, Lake Charles 3, Sour Lake, Tex., 4, Beaumont, 5, Galveston 6, Houston 7, Victoria 8, San Antonio 9, 10.

A GAMBLER'S DAUGHTER (H. H. Frazee and Jas. H. Browne, props.): Braidwood, Ill., March 22, Bloomington 24, Pontiac 25, Streator 26, Peoria 27.

A HIDDEN CRIME (J. M. Ward, mgr.): Danbury, Conn., March 23, New Britain 24, Waterbury 26, Brockton, Mass., April 2, Boston 4-9.

A HOMESPUN HEART (Leon Williams, mgr.): Grand Rapids, Mich., March 24-26, Dayton, O., 28-30.

A HOT OLD TIME (Geo. Chenet, mgr.): Grand Rapids, Mich., March 20-23, Battle Creek 24, Ypsilanti 25, Ann Arbor 26, Toledo, O., 27-30.

A HOT OLD TIME (Gus Hill, mgr.): Grand Rapids, Mich., March 21-24.

A LITTLE OUTCAST (Eastern; Geo. E. Gill's; Burt McPhail, mgr.): Birmingham, Ala., March 21-26.

A MILLIONAIRE TRAMP (Gus Mortimer, mgr.): Alton, Ill., March 27, Hannibal, Mo., 28, Lincoln, Ill., 29, Bloomington 30, Danville 31.

A MIDNIGHT MARRIAGE: Newark, N. J., March 21-26.

A MONTANA OUTLAW (C. F. Lawrence, mgr.): Aurora, Ill., March 22, Dixon 23, La Salle 27, Princeton 28, Kewanee 29, Monmouth 30, Ft. Madison, Ia., 31, Burlington April 1, Iowa City 2.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22—indefinite.

A RAGGED HERO (Fielding Amusement Co., mgrs.): Omaha, Neb., March 21-23, St. Joseph, Mo., 24-26.

A ROMANCE OF COON HOLLOW: Marshall, Ill., March 22, Arcola 23, Hoopeston 25, Danville 26.

A ROYAL SLAVE (Northern; Harry Gordon, mgr.): Redfield, S. D., March 22, Aberdeen 23, Webster 24, Millbank 25, Montevideo 26, Wahpeton, N. D., 28, Casselton 29.

A ROYAL SLAVE (Southern; Harry Gordon, mgr.): Jamestown, N. Y., March 22, Coudersport, Pa., 24, Ridgway 25, Mt. Jewett 26, Rochester, N. Y., 28-30, Syracuse 31-April 2.

A RUNAWAY MATCH: Denison, Ia., March 22, Logan 23, Lincoln, Neb., 25, 26.

A TEXAS STEER (M. Rice, mgr.): Taunton, Mass., March 22, Newport, R. I., 23, Fall River 24, River Point 25, Putnam, Conn., 26.

A THOROUGHBRED TRAMP (Elmer Walters; Harry Darlington, mgr.): Toledo, O., March 20-23.

A THOROUGHBRED TRAMP: Rushville, Ind., March 22, Columbus 23, Seymour 24, Bedford 25, Washington 26.

AN ORPHAN'S PRAYER: Springfield, Mass., March 21-23.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Boston, Mass., March 21-26.

ADAMS, MAUDE: Philadelphia, Pa., March 14-26, Cleveland, O., 28-April 2.

ALLEN, VIOLA: Newark, N. J., March 21-26.

ARIZONA: Providence, R. I., March 21-26.

AT CRIPPLE CREEK: Cincinnati, O., March 21-26, Pittsburgh, Pa., 28-April 2.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Zanesville 22, Coshocton 23, New Philadelphia 24, Canton 25, Sharon, Pa., 26, East Liverpool, O., 28, Baltimore, Md., April 4-9.

AWAKENING OF MR. PIPP: New York city March 21-26.

BARRYMORE, ETHEL: Detroit, Mich., March 21-26.

BATES, BLANCHE (David Belasco, mgr.): Chicago, Ill., Feb. 15—indefinite.

BECAUSE SHE LOVED (M. J. Dixon, mgr.): New Rochelle, N. Y., March 24, Burlington, Vt., 26, Brooklyn, N. Y., 28-April 2.

BELLEW, KYRLE (Liebler and Co., mgrs.): New York city Feb. 15-March 26.

BEN HUR: Utica, N. Y., March 21-26, Scranton, Pa., 28-April 2, Harrisburg 4-9.

BERESFORD, HARRY (Philip Robson, mgr.): Columbia, S. C., March 22, Charlotte, N. C., 23, Raleigh 24, Richmond, Va., 25, Norfolk 26.

BINGHAM, AMELIA: St. Louis, Mo., March 21-27.

BLOODGOOD, CLARA: Springfield, Mass., March 22.

BLAIR, EUGENIE: Newark, N. J., March 21-26.

BUSTER BROWN (Melville B. Raymond, mgr.): Cleveland, O., March 21-26.

BUSY IZZY: New York city March 21-26, Brooklyn 28-April 9.

CANDIDA: New York city—indefinite.

CHECKERS (Kirke La Shelle, mgr.): Allentown, Pa., March 22, Trenton, N. J., 23, Reading, Pa., 24, Wilkes-Barre 25, Scranton 26.

CHILD SLAVES OF NEW YORK (J. B. Isaac, mgr.): Fall River, Mass., March 21-23, Trenton, N. J., 24-26, Baltimore, Md., 28-April 2.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Wahoo, Neb., March 24, Shenandoah, Ia., 25, Red Oak 26.

CLEMENT, CLAY (Joseph C. Logan, mgr.): Greenville, Tex., March 22, Tyler 23, Corsicana 24, Waco 25, San Antonio 26.

COGHLAN, ROSE (Jules Murry, mgr.): Livingston, Mont., March 22, Bozeman 23, Great Falls 24, Helena 25, Anaconda 26, Butte 27, 28, Missoula 29, Spokane, Wash., 30, North Yakima 31, Ellensburg April 1, Tacoma 2.

COHANS, THE FOUR (Fred Niblo, mgr.): Corsicana, Tex., March 22, Denison 23, Ft. Smith, Ark., 24, Springfield, Mo., 25, Joplin 26, Kansas City 27-30, St. Joseph 31, Omaha, Neb., April 1, 2.

COLLIER, WILLIAM: Buffalo, N. Y., March 21-23.

CRANE, WILLIAM H.: Baltimore, Md., March 21-26.

CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.

DAMON AND PYTHIAS (F. R. Hallams, mgr.): Chester, N. C., March 22, Union, S. C., 23, Spartanburg 24, Greenville 25, Anderson 26, Asheville, N. C., 28, Johnson City, Tenn., 29, Bristol 30, Pulaski, Va., 31, Bluefield, W. Va., April 2, Roanoke 4.

DARE DEVIL DOROTHY: Lawrence, Mass., March 21-26.

DAVID HARUM: Dowagiac, Mich., March 22, Kalamazoo 23, Grand Rapids 24-26.

DAVID HARUM (Julius Cahn, mgr.): Chicago, Ill., March 21-26.

DAVIS, FAY: Omaha, Neb., March 22, 23, Kansas City, Mo., 24-26.

DE GRASSE, JOSEPH (Joseph Shipman, mgr.): Duquoin, Ill., March 22, Cairo 23, Fulton, Ky., 24, Dyersburg 25, Jackson, Tenn., 28, Paris 29, Clarksville 30, Bowling Green, Ky., 31.

DESERTED AT THE ALTAR: Chicago, Ill., March 20-26.

DEVIL'S LANE: Salina, Kan., March 22.

D'ORSAY, LAWRANCE: Philadelphia, Pa., March 7-April 2.

DODGE, SANFORD: Hot Springs, S. D., March 21, 22, Rapid City 23, 24, Sturgis 25, 26, Lead 28, 29.

DOWN BY THE SEA (Phil Hunt, mgr.): Ogden, U., March 22, Park City 23, Salt Lake 24-26, Leadville, Col., 30, Salida 31.

DOWN MOBILE (Lincoln J. Carter's; Jackson and Brehany, mgrs.): Wausau, Wis., March 27, Oconto 28, Marinette 29, Escanaba, Mich., 30, Iron Mountain 31, Crystal Falls April 1, Calumet 2.

DREW, JOHN: Boston, Mass., March 21-April 2.

DRIVEN FROM HOME (W. D. Fitzgerald, mgr.): Hoboken, N. J., March 20-23, Bridgeport, Conn., 25, 26, Washington, D. C., 28-April 2.

EDWARDS, WALTER: Minneapolis, Minn., March 20-26.

EIGHT BELLS (Walter Loftus, mgr.): Chattanooga, Tenn., March 22, Nashville 23, Cairo, Ill., 24, Paducah, Ky., 25, Evansville, Ind., 26, St. Louis, Mo., 28-April 2.

ELLIOTT, MAXINE: New Orleans, La., March 20-26, Mobile, Ala., 28, Birmingham 29, Atlanta, Ga., 30, 31, Richmond, Va., April 1, Norfolk 2.

ERIK OF SWEDEN (Sidney R. Ellis, mgr.): San Francisco, Cal., March 20-26.

FAUST (Porter J. White's): Phoenixville, Pa., March 22, Reading 23, Lansford 24, Slatington 25, Towanda 29, Cortland, N. Y., 30, Herkimer 31, Saratoga April 1, Hoosick Falls 2, Granville 4.

FAUST (H. S. Palmer, mgr.): Walla Walla, Wash., March 22.

FAVERSHAM, WILLIAM: Washington, D. C., March 21-26, St. Louis, Mo., 28-April 2.

FISKE, MRS. (Harrison Grey Fiske, mgr.): San Francisco, Cal., March 21-April 2.

FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): St. Paul, Minn., March 20-26, Minneapolis 27-April 2, Indianapolis, Ind., 4-6.

FOR HER CHILDREN'S SAKE (Western; Sullivan, Harris and Woods, props.; Ed H. Lester, mgr.): Marion, Ind., March 22, Soldiers' Home, Marion, 23, Huntington 24, Van Wert, O., 25, Findlay 26.

FOR HER SAKE (Jos. Pilgrim, mgr.): Newburgh, N. Y., March 22, Danbury, Conn., 23, Waterbury 24, 25, New Britain 26, Rockville 28.

FOXY GRANDPA (Hart and De Mar; O. H. Butler, mgr.): Baltimore, Md., March 21-26, Philadelphia, Pa., April 4-9.

FROM RAGS TO RICHES (Max H. Myers, mgr.): Chicago, Ill., March 20-26.

FUNNY MR. DOOLEY (Frank Bryan, mgr.): Norfolk, Va., March 22, Richmond 23, Roanoke 24, Knoxville, Tenn., 25, Chattanooga 26.

GALLATIN, ALBERTA (Edwin O. Child, mgr.): Terre Haute, Ind., March 22, Richmond 23, Hamilton, O., 24, Portsmouth 25, Charleston, W. Va., 26.

GERMAN LILLIPUTIANS (J. V. Tschudi, mgr.): Charleston, Ill., March 22, Mattoon 23, Shelbyville 24, Pana 25, Taylorville 26, Effingham 28, Altamont 29.

GILLETTE, WM.: New York city Nov. 17-April 2.

GOODWIN, NAT: Burlington, Ia., March 22, Keokuk 23, Quincy, Ill., 24, Springfield 25, Peoria 26, Decatur 28, Terre Haute, Ind., 29, Marion April 1, Ft. Wayne 2.

GREET, BEN, PLAYERS: New York city Feb. 22—indefinite.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Vicksburg, Miss., March 22, Greenville 23, Columbus 24, Meridian 25, Selma, Ala., 26, Montgomery 28, Birmingham 29, Gadsden 30, Atlanta, Ga., 31-April 2.

HALL, GEORGE F.: Kentville, Can., March 22, Windsor 23, Halifax 24-26.

HALL, HOWARD: Wilmington, Del., March 21-23, Hoboken, N. J., 24-26.

HANFORD, CHARLES B.: San Bernardino, Cal., March 22, Riverside 23, Santa Ana 24, San Diego 25, 26, Los Angeles 31-April 2, San Jose 4, Sacramento 6.

HANS HANSON (Jas. T. McAlpin, mgr.): Stuttgart, Ark., March 22, Pine Bluff 23, Camden 24, Gurdon 25, Hope 28, Duqueen 29, Mena 30, Poteau, I. T., 31.

HAPPY HOOLIGAN (Al. Dolson, mgr.): Chippewa Falls, Wis., March 22, Eau Claire 23, Wausau 25, Madison 28, Freeport, Ill., 29, Beloit 31, Janesville, Wis., April 2, Oshkosh 5, Green Bay 8, Fond du Lac 9, Sheboygan 10.

HARNED, VIRGINIA: Cincinnati, O., March 21-26, Philadelphia, Pa., 28-April 2.

HARPER, GEORGIA: West Point, Neb., March 22, Wisner 24, Stanton 25, Madison 26.

HARRIGAN, EDWARD (M. W. Hanley, mgr.): Boston, Mass., March 21-26, Fitchburg 28, Waltham 29, Chelsea 30, Portsmouth, N. H., 31, Waterville, Me., April 1, Lewiston 2, Portland 4.

HAWTREY, CHARLES: Pittsburgh, Pa., March 21-26.

HEARTS OF OAK (Wm. B. Gross, mgr.): Louisville, Ky., March 20-26, Lexington 28, Charleston, W. Va., 29, Staunton, Va., 30, Camden, N. J., 31-April 2.

HENDRICKS, BEN: San Francisco, Cal., March 20-26.

HER FIRST FALSE STEP: Camden, N. J., March 24-26, Richmond, Va., 28-April 2.

HER ONLY SIN: Oneida, N. Y., March 22, Auburn 23, Waterloo 24, Batavia 25, Lockport 26.

HUMAN HEARTS (Western; Claud Sanders, mgr.): Santa Cruz, Cal., March 23, Watsonville 24, Santa Barbara 26, Los Angeles 27-April 2.

HUMAN HEARTS (Eastern; Jesse M. Blanchard, mgr.): New York city March 21-26, Brooklyn, N. Y., April 4-9.

IN CONVICT'S STRIPES (Frank Whitman, mgr.): East Liverpool, O., March 22, Youngstown 23, Akron 24, 25.

IN OLD KENTUCKY: New York city March 21-26.

IRVING, HENRY: New York city March 21-25.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Baltimore, Md., March 21-26, Charlottesville, Va., 28, Danville 29, Greensboro, N. C., 30, Winston-Salem 31, Charlotte April 1, Asheville 2, Spartansburg, S. C., 4.

JAMES, LOUIS, AND FREDERICK WARDE: St. Paul, Minn., March 20-23, Minneapolis 24-26.

KELCEY, HERBERT, AND EFFIE SHANNON: Pittsburgh, Pa., March 21-26.

KENDALL, EZRA: Birmingham, Ala., March 23.

KEYSTONE DRAMATIC: Lowell, Mass., March 14-29.

KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Grand Rapids, Mich., March 20-23, Toledo, O., 24-26.

KING-PERKINS (Edward Taylor, mgr.): Pender, Neb., March 21, 22, Wayne 23, Bloomfield 24, Randolph 25, Hartington 26, Sioux City, Ia., 29, Vermillion, S. D., 31, Yankton April 1, Sioux Falls 2.

LA MARR, HARRY: South Haven, Mich., March 22, Allegan 23, Sturgis 24, Three Rivers 25.

LOOPING THE LOOP: Providence, R. I., March 21-26.

LOST RIVER: Houston, Tex., March 23, Galveston 24, Beaumont 25, Shreveport, La., 26.

LYMAN TWINS: Mannington, W. Va., March 22, Parkersburg 26, McConnellsville, O., 31, Wheeling, W. Va., April 4-6.

McFADDEN'S FLATS (Thos. R. Henry, mgr.): Denver, Col., March 20-26, Salt Lake, U., April 1, San Francisco, Cal., 3-16.

MANNERING, MARY: San Francisco, Cal., March 21-April 2.

MAN TO MAN (W. S. Butterfield, mgr.): Boston, Mass., March 21-26.

MANSFIELD, RICHARD (Lyman B. Glover, mgr.): New York city March 1-26.

MANTELL, ROBERT B. (Max Zoellner, mgr.): Nelsonville, O., March 22, Chillicothe 23, Washington C. H. 24, Middletown 25, Richmond, Ind., 26.

MARLOWE, JULIA: Pittsburgh, Pa., March 21-26.

MELVILLE, ROSE (J. R. Sterling, mgr.): Brooklyn, N. Y., March 21-26, New York city 28-April 2, Jersey City, N. J., 4-9.

MILLER, HENRY: New York city March 14-April 2.

MONROE, GEORGE: Philadelphia, Pa., March 21-26, Washington, D. C., 28-April 2.

MORRISON, LEWIS: Annapolis, Md., March 22, Harrisburg, Pa., 23, Altoona 24, Johnstown 25, Wheeling, W. Va., 26, Zanesville, O., 28, Akron 29, Canton 30, New Philadelphia April 1, Youngstown 2.

MONTE CRISTO (Robt. S. Bickle, mgr.): Hastings, Mich., March 24, South Haven 25, Decatur 26, Buchanan 28, Quincy 29, Angola 30, Hicksville 31, Napoleon, O., April 1, Defiance 2.

MRS. WIGGS OF THE CABBAGE PATCH: Boston, Mass., March 7-April 2.

MURPHY, JOSEPH: St. Louis, Mo., March 20-26.

MURRAY AND MACK (Ollie Mack, mgr.): Salt Lake City, U., March 21-23, Ogden 24, Cheyenne, Wyo., 26, Denver, Col., 27-April 2.

NEILL, JAMES (Edwin H. Neill, mgr.): Seattle, Wash., March 6-26, Portland, Ore., 27-May 14.

NEW ENGLAND FOLKS (M. E. Hull, mgr.): Holland, Mich., March 22, South Haven 23, Allegan 24, Sturgis 25, Three Rivers 27, Racine 28, Benton Harbor 30, Oak Park, Ill., 31, Harvard April 1, Rockford 2.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Waterbury, Conn., March 22, 23, Springfield, Mass., 24-26, Brooklyn, N. Y., 28-April 2.

NEXT DOOR (Basil McHenry, mgr.): Pomeroy, O., March 22, Ironton 23, Portsmouth 24, Maysville, Ky., 25, Ashland 26.

OLCOTT, CHAUNCEY: Brooklyn, N. Y., March 14-26.

OLD ARKANSAW (Fred Raymond's): Rich Hill, Mo., March 22, Butler 23, Pierce City 24, Honett 25, Aurora 26, Rogers, Ark., 28, Fayetteville 29, Van Buren 30, Muskogee, I. T., 31, S. McAlester April 1, Shawnee 2, Guthrie, Okla., 4, Perry 5.

OLE OLSON (Will O. Wheeler, mgr.): Des Moines, Ia., March 21-23, Kansas City, Mo., 29.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, mgr.): Brooklyn, N. Y., March 21-26, Providence, R. I., April 4-9.

ONLY A SHOP GIRL (H. H. Winchell, mgr.): Montreal, Can., March 21-26, Quebec 28-30, Ottawa 31-April 2, Brooklyn, N. Y., 4-9.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Du Bois, Pa., March 22, Bradford 23, St. Marys 24, Kane 25, Fredonia 26, Bradford 28, Du Bois 30, Kane April 2, Norwalk, O., 4, Van Wert 5, Kenosha, Wis., 6.

OUT OF THE FOLD: New York city March 7—indefinite.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Columbus, O., March 21-23, Dayton 24-26, Cincinnati 27-April 2, Louisville, Ky., 3-9.

PATRICE IN DRIVEN FROM HOME: Bridgeport, Conn., March 21-26, Washington, D. C., 28-April 2.

PATTON, W. B. (J. M. Stout, mgr.): Scranton, Pa., March 21-23, Elizabeth, N. J., 24-26, Hoboken 27-30.

PECK'S BAD BOY (Leroy J. French, mgr.): Albia, Ia., March 22, Centreville 23, New London 24, Fairfield 25, Ottumwa 26, Oskaloosa 28, Grinnell 29, Marshalltown 30, Tama 31.

PICKINGS FROM PUCK (Ollie Mack and Jos. M. Gaiter, mgrs.): Erie, Pa., March 21-23.

PRINGLE, DELLA: Sherman, Tex., March 21-26.

QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Newark, N. J., March 21-26.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Philadelphia, Pa., March 21-26, Buffalo, N. Y., 28-April 2.

QUINCY ADAMS SAWYER (Western; W. G. Snelling, mgr.): Waynesburg, Pa., March 22, McKeesport 23, Butler 24, Franklin 25, Oil City 26, New Castle 28, Meadville 29, Corry 30, Bradford 31, Titusville April 4, Warren 5, Kane 6.

QUINCY ADAMS SAWYER (Central; C. H. Smith, mgr.): Jersey City, N. J., March 21-26, New York city 28-April 2.

REHAN, ADA, AND OTIS SKINNER: Brooklyn, N. Y., March 21-26.

ROBER, KATHERINE: Northampton, Mass., March 21-26.

ROBERT EMMET (J. Wesley Rosenquest, mgr.): Philadelphia, Pa., March 21-26, Providence, R. I., April 4-9.

ROBERTS, FLORENCE (Frederic Belasco, prop.; E. D. Prise, mgr.): Salt Lake, U., March 21-24, Sacramento, Cal., 26, 27, Woodland 28, Stockton 29, 30, Fresno 31, April 1, Bakersfield 2.

ROBERTSON, FORBES, AND GERTRUDE ELLIOTT: New York city March 7-April 2.

ROBSON, ANDREW (Jno. W. Bennett, mgr.): New Orleans, La., March 20-26.

ROBSON, ELEANOR: New York city March 7-April 2.

ROYAL LILLIPUTIANS: Milwaukee, Wis., March 20-26.

RUDOLPH AND ADOLPH: Youngstown, O., March 20-26.

RUSSELL, ANNIE: Jackson, Mich., March 24.

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THEATRICAL WEEKLY RATES. Shall be glad to see all of my old friends, and others. Come and feel at home.

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Formerly Business Manager Col. Sinn's Park Theatre, Brooklyn, for six seasons.

SAG HARBOR (Wm. B. Gross, mgr.): San Bernardino, Cal., March 22, Santa Barbara 23, San Luis Obispo 24, Salinas 25, Oakland 26, Auburn 28, Virginia City, Nev., 29, Reno 30, Provo, U., April 1, 2.

SANFORD, WALTER: Christchurch, N. Z., March 7-May 7.

SHADOWS OF A GREAT CITY: Bridgeport, Conn., March 21-23, Fall River, Mass., 24-26.

SHANNONS, THE (Harry Shannon, mgr.): Frostburg, Md., March 22, Tunnellton, W. Va., 23, Weston 24, Salem, O., 25, Pomeroy 28, Gallipolis 29, Wellston 30, Murray City 31, Greenfield April 2, Washington C. H. 4, London 5.

SHEA, THOMAS (Jas. Wall, mgr.): Johnstown, Pa., March 21-26.

SI PLUNKARD (Jack Sawyer, mgr.): Chanute, Kan., March 22, Paola 24, Garnett 25, Burlington 26, Eureka 28, Wichita 29, Augusta 30, Wellington 31, Peabody April 1, Florence 2.

SKY FARM (R. J. Kirke, mgr.): Worcester, Mass., March 21-26.

SLAVES OF THE MINE: Sacramento, Cal., March 22, Stockton 23, Fresno 25, Bakersfield 26, Los Angeles 27-April 2.

SOTHERN, E. H.: Cleveland, O., March 25, 26.

STODDARD, JAMES H.: Syracuse, N. Y., March 21-23, Rochester 24-26.

SULLY, DANIEL (Willis E. Boyer, mgr.): Woodland, Cal., March 22, Oakland 23, 24, Sacramento 25, Stockton 26, Fresno 27, San Francisco 28-April 2, Ogden, U., 4, 5, Park City 6.

SUPERBA (Hanlon's): Buffalo, N. Y., March 21-26.

SWEET CLOVER (A. A. Thayer, mgr.): Carrollton, Mo., March 22, Moberly 23, Louisiana 24, Alton, Ill., 25.

THE BEAUTY DOCTOR: Cambridge, O., March 22, Steubenville 23, Washington, Pa., 24, Waynesburg 25.

THE BURGLAR (Wright and Height, mgrs.): Watertown, S. D., March 22.

THE CHARITY NURSE (John M. Cooke, mgr.): Washington, D. C., March 21-26.

THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.

THE EARL OF PAWTUCKET (Kirke La Shelle's; H. S. Daniels, mgr.): Montreal, Can., March 21-April 2.

THE ETERNAL CITY: Chicago, Ill., March 20-April 2.

THE FACTORY GIRL (Chas. H. Wuerz, mgr.): St. Louis, Mo., March 20-26, Birmingham, Ala., 28-April 2, Atlanta, Ga., 4-9.

THE FAST MAIL: Wilkes-Barre, Pa., March 21-23, Scranton 24-26.

THE FATAL WEDDING: Cincinnati, O., March 21-26, Louisville, Ky., 27-April 2.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Marshalltown, Ia., March 22, Boone 23, Des Moines 24-26.

THE FATAL WEDDING: Paterson, N. J., March 21-23, Wilmington, Del., 24.

THE GAMBLER'S DAUGHTER: Braidwood, Ill., March 22, Bloomington 24, Pontiac 25, Streator 26, Peoria 27.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): New Lexington, O., March 22, Athens 24, Jackson 25, Portsmouth 26, Hillsboro 28, Sabina 29, Washington C. H. 30, Soldiers' Home (Dayton) 31, Xenia April 1, Springfield 2.

THE GOVERNOR'S SON (Fred Niblo, mgr.): Quebec, Can., March 21-23, Ottawa 24-26, Kingston 28, Hamilton 29, Galt 30, Guelph 31, London April 1, Stratford 2, Pt. Huron, Mich., 4, Bay City 5, Saginaw 6.

THE GREAT TRAIN ROBBERY: Providence, R. I., March 21-26.

THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): St. Louis, Mo., March 20-26, Chicago, Ill., 27-April 2.

THE HEAD WAITERS: Owosso, Mich., March 22, Port Huron 23, Flint 24, Ann Arbor 25.

THE HEART OF MARYLAND (David Belasco, mgr.): Chicago, Ill., March 20-26, La Salle April 4, Streator 5.

THE HOOSIER GIRL (Gus Cohn, mgr.): Toledo, O., March 21-23, Norwalk 25, Lorain 26.

THE IRISH PAWNBROKERS (Joe W. Spears, mgr.): Waynesburg, Pa., March 23, Uniontown 24, Latrobe 25, Altoona 26.

THE KING OF DETECTIVES: Detroit, Mich., March 21-26, St. Thomas, Can., 28, London 29, Stratford 30, Berlin 31.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Buffalo, N. Y., March 21-26, Syracuse 31-April 2, Bridgeport, Conn., 8, 9.

THE LITTLE HOMESTEAD (Wm. McCauley, mgr.): Jeanette, Pa., March 22, Latrobe 23, Irwin 24, McKeesport 25, Washington 26.

THE MAN FROM SWEDEN (Fred W. Falkiner, mgr.): Sioux Falls, S. D., March 27.

THE MAN WHO DARED (Henry Pierson, mgr.): Wilmington, Del., March 21-23, Hoboken, N. J., 24-26, New York city 28-April 2.

THE MINISTER'S DAUGHTERS (Grover Bros., props.): Albany, N. Y., March 21-23, Troy 24-26.

THE MISSOURI GIRL (Western; Fred Raymond's): Oconto, Wis., March 22, Marinette 23, Crystal Falls 24, Iron Mountain, Mich., 25, Escanaba 26, Gladstone 28, Manistique 29, St. Ignace 30, Sault Ste. Marie 31, Sault Ste. Marie, Can., April 1, Newberry, Mich., 2, Munising 4, Negaunee 5, Ishpeming 6.

THE MISSOURI GIRL (Eastern; Fred Raymond's): Sayville, L. I., March 22, Patchogue 23, Southampton 24, Riverhead 25, Greenport 26, Troy, N. Y., 28, 29, Elizabeth, N. J., 31-April 2, Frankfort 4-6.

THE NIGHT BEFORE CHRISTMAS: Lockport, N. Y., March 23, Brantford, Can., 24, Hamilton 25, 26, Toronto 28-April 2, Ottawa 4-6.

THE PEDDLER: Brooklyn, N. Y., March 21-26, Newark, N. J., 28-April 2.

THE PIT (Wm. A. Brady, mgr.): New York city Feb. 10—indefinite.

THE POWER OF THE CROSS (Fisher and Davis, mgrs.): Washington, D. C., March 21-26, Philadelphia, Pa., 28-April 2, Manchester, N. H., 4-6.

THE PRIDE OF JENNICO: Kansas City, Mo., March 20-25.

THE SHADOWS OF A GREAT CITY: Bridgeport, Conn., March 21-23, Fall River, Mass., 24-26.

THE SIGN OF THE CROSS (Fred G. Berger, mgr.): Auburn, N. Y., March 22, Watertown 23, Oswego 24, Lockport 25, Niagara Falls 26.

THE SMART SET: Brooklyn, N. Y., March 21-26.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Torrington, Conn., March 22, Bristol 23, Meriden 24, Stamford 25, S. Norwalk 26, Jersey City, N. J., April 4-9.

THE VIRGINIAN (Kirke La Shelle, mgr.): New York city Jan. 5—indefinite.

THE VOICE OF THE MOUNTAIN (Millstadt and Co., mgrs.): Brooklyn, N. Y., March 21-26, Philadelphia, Pa., 28-April 2.

TEMPEST MARIE: Newport, R. I., March 22, Fall River, Mass., 23, Providence, R. I., 24-26.

TEN NIGHTS IN A BAR ROOM (Austin and Shoenfelt, mgrs.): St. Joseph, Mo., March 22, 23, Leavenworth, Kan., 24, Topeka 25, Springfield, Mo., 26, Webb City 27, Joplin 28, Ft. Scott, Kan., 29, Neodesha 30, Cherry Vale 31, Newton April 1, Wichita 2.

TEN NIGHTS IN A BAR ROOM (Jno. F. Stowe's): Rexbury, Mont., March 22, Blackfoot 23.

TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Burlington Junction, Mo., March 22, Malvern, Ia., 23, Hamburg 24, Rockport, Mo., 25, Fairfax 26.

THAYER, OTIS B. (A. A. Thayer, mgr.): Carlton, Mo., March 22, Moberly 23, Louisiana 24, Alton, Ill., 25.

THOMPSON, DENMAN: Boise City, Ida., March 23, Pocatello 24, Salt Lake, U., 25, 26, Denver, Col., 28-April 2, Kansas City, Mo., 4-9.

TO DIE AT DAWN (J. M. Ward, mgr.): Holyoke, Mass., March 24-26, Manchester, N. H., 28-30, Lawrence, Mass., April 4-6.

TOO PROUD TO BEG: St. Joseph, Mo., March 21-23, Albany 24-26.

TWO LITTLE WAIFS (No. 1; Lincoln J. Carter, prop.): Cleveland, O., March 21-26, Detroit, Mich., 27-April 2, Toledo, O., 3.

TWO MERRY TRAMPS: Titusville, Pa., March 22, Corry 23.

UNCLE HEZ (H. H. Whittier, mgr.): Washington, N. J., March 23, Plainfield 25, Boonton 26.

UNCLE TOM'S CABIN (Eastern; C. T. Brockway, mgr.): Woodsville, N. H., March 22, Lisbon 23, Barre, Vt., 24, Montpelier 25, Burlington 26, St. Albans 28, Malone, N. Y., 29.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; Ed S. Martin, mgr.): Pittsburgh, Pa., March 21-26, Cleveland, O., 28-April 2, Detroit, Mich., 3-9.

UNCLE TOM'S CABIN (Western; Al. W. Martin's; Fred Wagner, mgr.): Toronto, Can., March 21-26, Ottawa 28-30, Quebec 31-April 2.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Michigan City, Ind., March 22, Valparaiso 23, Crown Point 24, Aurora, Ill., 25, Joliet 26, Racine, Wis., 28, Shelbyville 29, Appleton 30, Neenah April 2, Green Bay 3, Oshkosh 4.

UNCLE TOM'S CABIN (Stetson's; Al. Gould, mgr.): Vancouver, B. C., March 22.

UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Lowell, Mass., March 22, 23, Newport, R. I., 24, Fall River, Mass., 25, 26, Milford April 4, Attleboro 5, Marlboro 6, Clinton 7, Lynn 8, 9.

UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Buffalo, N. Y., March 21-26, Rochester April 4-6, Syracuse 7-9.

UNDER TWO FLAGS: Chicago, Ill., March 20-26, Cleveland, O., 27-April 2.

WAINWRIGHT, MARIE: Beatrice, Neb., March 22, St. Joe, Mo., 23, Topeka, Kan., 24, Sedalia, Mo., 25, Macon 26, Quincy, Ill., 28, Burlington, Ia., 29, Peoria, Ill., 30, Bloomington 31.

WALKER, ALICE (T. J. Locke, Jr., mgr.): Paris, Tex., March 22, Bonham 23, Sherman 24, Dinnerson 25, Ft. Worth 26.

WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Baker City, Ida., March 22, Walla Walla, Wash., 23, Portland, Ore., 24-26, Everett, Wash., 28, Whatcom 29, Westminster, B. C., 30, Vancouver 31.

WARD AND VOKES (Charles D. Wilson, mgr.): Jersey City, N. J., March 21-26.

WAS SHE TO BLAME (Jed Carlton, mgr.): Rockport, Tex., March 24, Corpus Christi 25, Walnut, Ia., April 1.

'WAY DOWN EAST (Wm. A. Brady's): Washington, D. C., March 21-26, Jersey City, N. J., 28-April 2.

'WAY DOWN EAST (Wm. A. Brady's): Jersey City, N. J., March 21-26, Brooklyn, N. Y., 28-April 2.

WEARY WILLIE WALKER (Harry Dull, mgr.): Quincy, Ill., March 22, Keokuk, Ia., 23, Burlington 26.

WEDDED BUT NO WIFE: Paterson, N. J., March 24-26.

WHEN WOMAN LOVE (Frank W. Nason, mgr.): Brooklyn, N. Y., March 21-26, Jersey City, N. J., 27-April 2.

WHY GIRLS LEAVE HOME: Cincinnati, O., March 20-26, St. Louis, Mo., 27-April 2, Kansas City 3-9.

WILLARD, KATHERINE Edward C. White, mgr.): Pana, Ill., March 22, Clinton 23, Lincoln 24, Pekin 25, Champaign 26, Danville 28, Charleston 29, Paris 30, Terre Haute, Ind., 31, Frankfort April 1, Muncie 2.

WILSON, AL.: Kansas City, Mo., March 20-26.

YON YONSON: Milwaukee, Wis., March 20-26, Chicago, Ill., 27-April 2.

YOUNG TOBE HOXIE (Chas. D. Miller, mgr.): Milwaukee, Wis., March 27-April 2, St. Louis, Mo., 10-16.

STOCK COMPANIES.

ALBEE STOCK: Pawtucket, R. I., Jan. 8—indefinite.

ALCAZAR: (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

BAKER THEATRE (Geo. L. Baker, mgr.): Seattle, Wash., March 27-April 17.

BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite.

BOWDOIN SQUARE: Boston, Mass.—indefinite.

BOYLE: Nashville, Tenn.—indefinite.

CASTLE SQUARE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

CENTURY THEATRE (Sydney Rosenfeld, mgr.): New York city March 14—indefinite.

DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.

ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.

EMPIRE: Columbus, O.—indefinite.

FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.

FERRIS: Minneapolis, Minn.—indefinite.

FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.

GERMAN: Philadelphia, Pa.—indefinite.

GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.

HOLDEN BROTHERS' STOCK (Wm. Triplett, mgr.): Wichita, Kan., Feb. 29—indefinite.

HOPKINS: Memphis, Tenn.—indefinite.

IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city—indefinite.

MONARCH STOCK: Chicago, Ill.—indefinite.

MORDANT-HUMPHREY STOCK: Albany, N. Y., March 14—indefinite.

NEILL-MOROSCO (Chas. Astor Parker, mgr.): Los Angeles, Cal., March 6-26.

PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.

PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.

PROCTOR'S FIFTH AVENUE: New York city—indefinite.

PROCTOR'S 125th STREET: New York city—indefinite.

SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.

THANHOUSER: Milwaukee, Wis., July 7—indefinite.

REPERTOIRE COMPANIES

AUBREY STOCK (Eastern; Wm. Davidge, mgr.): Lynn, Mass., March 21-26.

AUBREY STOCK (Western; Carl Brehm, mgr.): St. Catharines, Can., March 20-26, Niagara Falls, N. Y., 28-April 2, Hazleton, Pa., 4-9.

BELCHER COMEDIANS: Alma, Ark., March 21-23, Mulberry 24-26.

BENNETT-MOULTON (W. A. Partello, mgr.): Kingston, N. J., March 28-April 2, Hudson 4-9.

BENNETT-MOULTON (F. C. Twitchell, mgr.): St. Albans, Vt., March 21-26, Salem, Mass., April 4-9.

BENNETT-MOULTON (Ira H. Newall, mgr.): Manchester, N. H., March 21-26, Norfolk, Va., April 4—indefinite.

BENNETT-MOULTON (J. M. Torr, mgr.): New Castle, Pa., March 21-26, Oil City 28-April 2, Erie 4-9.

BONNAIR-PRICE (Wm. N. Smith): Brookfield, Mo., March 24-26.

BRECKENRIDGE, CHARLES, STOCK: Yates Center, Kan., March 21-23, Iola 24-26, Scammon 28-30, Columbus 31-April 2, Coffeeville 4-9.

BUNTING, EMMA: Wilmington, Del., March 21-26.

BURK-McCANN (M. McCann, mgr.): Monongahela, Pa., March 21-26.

CARPENTER, FRANKIE (E. D. Davenport): Kingston, N. Y., March 21-26.

CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Dover, N. J., March 21-26, New Brunswick April 4-9.

COOK-CHURCH (H. W. Taylor, mgr.): Cumberland, Md., March 21-26, Altoona, Pa., 28-April 2, Chester 4-9.

CURT'S DRAMATIC: Oberlin, Kan., March 17-23, Almena 24-27.

CUTTER AND WILLIAMS: Scottdale, Pa., March 21-26, Belle Vernon 28-April 2.

DAVIDSON, FRANK: Virden, Ill., March 21-23, Edinburg 24-26, Fairfield 28-30, Harrisburg 31-April 2.

DE VONDE, CHESTER: Harrisburg, Pa., March 21-26, Lancaster April 4-9.

DE VOSS, FLORA (J. B. Rotnour, Mgr.): Cedar Falls, Ia., March 21-26.

DILGER-CORNELL: Pottsville, Pa., March 21-26, Hornellsville, N. Y., 28-April 2.

ERWOOD STOCK (R. J. Erwood, mgr.): Jersey Shore, Pa., March 21-23, Danville 24-26, Milton 28-30, Mahanoy City April 4-6.

FENBERG STOCK (Geo. M. Fenberg, mgr.): Schenectady, N. Y., March 21-26, Danbury, Conn., 28-April 2.

FISKE-STOCK (Fiske and Stock, mgrs.): New London, Conn., March 21-26, Newport, R. I., 28-April 2, Westerly 4-9.

FRANCIS, MARION (Geo. K. Robinson, mgr.): Concord, N. H., March 21-26.

GAGNON AND POLLOCK STOCK: Lexington, Ky., March 20-27, Chattanooga, Tenn., 28-April 2.

GARDNER-CAMPBELL: South River, Pa., March 21-23, Flemington 24-26, Summerville 28-April 2.

GARSIDE, CONDIT AND MACK: Somersworth, Mass., March 28-April 2.

HALL, DON C.: San Luis Obispo, Cal., March 21-26, Paso Robles 28-April 2.

HAMMOND STOCK: Knoxville, Ia., March 21-26.

HARCOURT COMEDY (Chas. K. Harris, mgr.): Poughkeepsie, N. Y., March 21-26.

HARRIS-PARKINSON (Robt. Harris, mgr.): Madison, Ind., March 21-26.

HICKMAN-BESSEY: Clinton, Ia., March 21-26, Muscatine 28-April 2, Ottumwa 4-9, Quincy 11.

HIMMELEIN'S IDEALS: Peekskill, N. Y., March 21-26, Paterson, N. J., 28-April 2.

HIMMELEIN'S IMPERIAL STOCK: Decatur, Ill., March 21-26.

HOEFFLER, JACK, SHOWS (Jack Hoeffler, mgr.): Springfield, Ill., March 20-27.

HOWARD-DORSET (Geo. B. Howard, mgr.): Newark, O., March 21-26.

HOWARD STOCK (A. G. Howard, mgr.): North Adams, Mass., March 21-26, Gloversville, N. Y., 28-April 2.

HOYT'S COMEDY: Mobile, Ala., March 21-26, Troy, Miss., 28-April 2, Chattanooga, Tenn., 4-9.

IMPERIAL STOCK (C. Geo. Hamilton, mgr.): San Antonio, Tex., March 6-May 15.

KARROLL, DOT: Gloucester, Mass., March 21-26, Boston 28-April 2, Yonkers, N. Y., 4-9.

KENNEDY, JAMES (O. E. Wee, mgr.): Kittanning, Pa., March 21-26, York 28-April 2, Cumberland, Md., 4-9.

WARNING!!

To the Managers and Proprietors of Theatres and Other Places of Amusement in the United States and Canada:

WE HEREBY GIVE NOTICE that we are the owners and proprietors, under written contract, of the play written by Lee Arthur, to which he has given the name "A BUSINESS MAN," and that we will commence suits for an injunction and damages against all persons producing, consenting to or permitting the production of the said play, or any imitation or adaptation thereof, without our written consent.

SULLIVAN, HARRIS & WOODS, General Offices, 1358 Broadway, N. Y.

KERKHOFF DRAMATIC: Manhattan, Kan., March 21-23, Oketo 24-26.
KEYSTONE DRAMATIC (McGill and Shipman, props.): Brockton, Mass., March 21-26.
KING DRAMATIC (F. F. Cleckner, mgr.): Ft. Wayne, Ind., March 21-26, Jackson, Mich., April 3.
KINGSLEY-RUSSELL: Fall City, Neb., March 21-26.
KLARK-URBAN: Berlin, N. H., March 14-26, Newport, Vt., 28-April 2, Sherbrooke, Can., 4-16.
LOCKES, THE: Troy, Kan., March 21-26.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Grand Rapids, Mich., March 21-26, Fon du Lac, Wis., 28-April 2.
LYONS, LILLIAN (Dean and Ogle, mgrs.): New London, O., March 21-26, Carey 28-April 2.
McAULIFFE, JERE, STOCK: Nashua, N. H., March 21-26.
MACK, WILBUR (Matt Kusell, mgr.): Frankfort, Ky., March 21-26, Charleston, W. Va., 28-April 2, Washington, Pa., 4-9.
MADISON SQUARE: Geary, Okla., March 21-23, Watonga 24-26.
MARKS BROTHERS (R. W. Marks, mgr.): St. Johnsbury, Vt., March 14-26, Littleton, N. H., 28-April 2.
MARKS STOCK (Tom Marks, mgr.): Sarnia, Can., March 21-26.
MATHES, CLARA: Medford, Ore., March 21-26.
MOREY STOCK: Carthage, Mo., March 21-26, Monette 28-April 2, Ft. Smith 4-9.
MURRAY AND MACKEY (John J. Murray, mgr.): Williamsport, Pa., March 21-25, Elmira, N. Y., April 4-9.
MYERS, WILL H. (Sim Allen, mgr.): Niles, O., March 21-26, Jamestown, N. Y., 28-April 2, Sharon, Pa., 4-9.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Bangor, Me., March 21-26, Portland 28-April 2, Portsmouth, N. H., 4-9.
MYRKLE-HARDER (Eugene Hall, mgr.): Coldwater, Mich., March 21-26, Ft. Wayne, Ind., 28-April 2.
NATIONAL STOCK (H. T. Glick, mgr.): Clarksville, Tenn., March 21-26, Paducah, Ky., 28-April 2.
NORTH BROTHERS' COMEDIANS (Frank E. Carter, mgr.): Neodesha, Kan., March 21-26, Independence 28-April 2.
OLYMPIA STOCK: Madison, S. D., March 21-23, Pipestone, Minn., 24-26.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Easton, N. Y., March 21-26.
PAYTON'S, CORSE, STOCK (David J. Ramage, mgr.): Middletown, Conn., March 21-26, Hartford 28-April 2, Poughkeepsie, N. Y., 4-9.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Asheville, N. C., March 21-26, Knoxville, Tenn., 29-April 2.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Lancaster, Pa., March 21-26.
POWELL-PORTELL (Halton Powell, mgr.): Ottumwa, Ia., March 21-23, Albia 24-26, Washington 28-April 2.
RAPIER PLAYERS: Sweet Springs, Mo., March 21-26.
ROBER, KATHERINE (Lou Branden, mgr.): Northampton, Mass., March 21-26, Pittsfield April 4-9.
RYAN, DANIEL, R.: Lowell, Mass., March 21-26.
SHANNONS, THE (Harry Shannon, mgr.): Frostburg, Md., March 22, Tunnelton, W. Va., 23, Weston 24, Salem 25.
SIGHTS, PAULINE: Chamberlain, S. D., March 21-26.
SPENCER, WALKER, STOCK: Springfield, O., March 21-26.
TAYLOR, ALBERT, STOCK: Dallas, Tex., March 21-26, Ft. Worth 28-April 2, Hillsboro 4-6.
TAYLOR STOCK: Dallas, Tex., March 21-26.
TOLSON STOCK (T. Dwight Pepple, mgr.): Shawnee, Okla., March 21-26, Guthrie 28-April 3, Chickasha 4-9.
TUCKER, HILDA: Jeanette, Pa., March 21-26.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. B. Miller, mgr.): Schenectady, N. Y., March 28-April 2, Binghamton 18-23.
VERNON STOCK (Benj. B. Vernon, mgr.): Elmira, N. Y., March 21-26, Pittston, Pa., 28-April 2, Geneva, N. Y., 4-9.
WIEDEMAN'S SHOW: Modesto, Cal., March 21-26.
WILBER STOCK (H. B. Wilber, mgr.): Columbus, Ga., March 21-26, Greenville 28-April 2, Macon 4-9.
WILLIS STOCK: La Crosse, Wis., March 21-26, Faribault, Minn., 28-April 2, Mankato 4-6.
WINNIGER BROTHERS' OWN (Frank Winninger, mgr.): Winona, Minn., March 21-27, Rochester 28-April 3, La Crosse, Wis., 4-9.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: New York city March 7—indefinite.
A CHINESE HONEYMOON: Charleston, S. C., March 22, Parkersburg, W. Va., 23.
A COUNTRY GIRL: Trenton, N. J., March 25.
A VENETIAN ROMANCE (Frank L. Perley, mgr.): Philadelphia, Pa., March 21-April 2.
AN ENGLISH DAISY (Jos. Gaites and J. F. Arnold, mgrs.): Meriden, Conn., March 22, Hartford 23, New London 24, Newport, R. I., 25, Taunton, Mass., 26, Fall River 28, Brockton 29, Salem 30, Haverhill 31, Portsmouth, N. H., April 1, Augusta, Me., 2.
BABES IN TOYLAND: Brooklyn, N. Y., March 21-26.
BIJOU OPERA: Richmond, Va., March 21-26, Norfolk 28-April 2, Richmond 4-9.
BLACK PATTI TROUBADOURS: Key West, Fla., March 22-24, Tampa 25, Ocala 26, Thomasville, Ga., 28, Macon 29, Athens 30, Atlanta 31.
CAHILL, MARIE: Brooklyn, N. Y., March 21-26.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Cincinnati, O., March 28-April 2, Detroit, Mich., 4-9.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): Chelsea, Mass., March 25, 26, Haverhill April 8, 9.
DE ANGELIS, JEFFERSON: Holyoke, Mass., March 24.
EARLE, VIRGINIA: Boston, Mass., March 14-26.
ENGLISH GRAND OPERA (Henry W. Savage's): Indianapolis, Ind., March 21, 22, Grand Rapids, Mich., 23-25, South Bend, Ind., 26, St. Paul, Minn., 28-April 2.
FLORODORA (Fisher and Ryley, mgrs.): Baltimore, Md., March 21-26.
FRENCH OPERA: New York city March 14—indefinite.
GLASER, LULU: Providence, R. I., March 21-23, Worcester, Mass., 24, Hartford, Conn., 25, New Haven 26.
HELD, ANNA: Seattle, Wash., March 21-23, New Whatcom 26, Portland, Ore., 30, 31.
HOITY TOITY (Ollie Mack and Jos. M. Gaites, mgrs.): Wichita, Kan., March 22, Iola 23, Chanute 24, Parsons 25, Pittsburg 26.
KING DODO (Henry W. Savage's): Wilkes-Barre, Pa., March 22, Elmira, N. Y., 23, Troy 24, Schenectady 25, Syracuse 26, Montreal, Can., 28-April 2.
MISS BOB WHITE: Kane, Pa., March 22, Hornellsville, N. Y., 23, Corning 24, Auburn 25, Ithaca 26, Elmira 28, Owego 29, Burlington, N. J., 30, Atlantic City 31-April 2, Salem 3, Trenton 4, Bridgeton 6, Camden 7-9.
MOTHER GOOSE: Boston, Mass., March 21-April 2.
PEGGY FROM PARIS (Henry W. Savage's): Syracuse, N. Y., March 24, Boston, Mass., 28-April 2.
ROGERS BROTHERS: Chicago, Ill., March 13-April 2.
SCHEFF, FRITZI: Rochester, N. Y., March 22, 23, Buffalo 24-26.
THE BOSTONIANS: Denver, Col., March 21-26, Sioux City, Ia., 28, Omaha, Neb., 29, 30, Kansas City, Mo., 31-April 3.
THE CHAPERONS: Richmond, Va., March 26.
THE FORTUNE TELLER: Washington, D. C., March 21-26.
THE GIRL FROM KAY'S: New York city Nov. 2—indefinite.
THE MEDAL AND THE MAID: Boston, Mass., March 21-April 2.
THE PRINCE OF PILSEN (Eastern; Henry W. Savage's): Boston, Mass., March 7-26.
THE RUNAWAYS: Kansas City, Mo., March 20-26.
THE SHOW GIRL: Montreal, Can., March 21-26.
THE SILVER SLIPPER (Jno. C. Fisher, mgr.): Flint, Mich., March 22, Kalamazoo 24, Ft. Wayne, Ind., 26, Columbus 28-April 2, Oswego, N. Y., 4, Watertown 5.
THE STORKS: Philadelphia, Pa., March 21-April 2.
THE SULTAN OF SULU (Henry W. Savage's): Chicago, Ill., March 14-April 2.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22—indefinite.
THE WIZARD OF OZ: New York city March 21—indefinite.
THE WIZARD OF OZ: Birmingham, Ala., March 22.
THREE LITTLE MAIDS: Philadelphia, Pa., March 14-26.
TIVOLI: San Francisco, Cal.—indefinite.
VAN STUDDIFORD, GRACE (F. Ziegfield, mgr.): Chicago, Ill., March 14-26.
WELLS-DUNNE-HARLAN: Atlanta, Ga., March 21-April 2.
WILBUR OPERA (W. H. Fullwood, mgr.): Waverly, N. Y., March 21-24, Trenton, N. J., 28-April 2.
WILLS MUSICAL COMEDIES (Wm. Gray, mgr.): Quebec, Can., March 21-26, Montreal 28-April 2.
WILSON, FRANCIS: Duboque, Ia., March 22.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Scotlandneck, N. C., March 23, Enfield 24, Weldon 25, Henderson 26, Louisburg 28, Raleigh 29.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Hagerstown, Md., March 22, Waynesboro, Pa., 23, Fredericks, Md., 24, Hanover, Pa., 25, York 26, Columbus 28, Wilmington, Del., 31-April 2.
FAUST'S, TED E. (G. D. Cunningham, mgr.): Chanute, Kan., March 22, Neodesha 23, Columbus 24, Pittsburg 25, Coffeyville 26, Independence 28.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Leavenworth, Kan., March 22, Topeka 23, Springfield, Mo., 24, Joplin 25, Wichita, Kan., 26, La Junta, Col., 28, Trinidad 29, Pueblo 30, Colorado Springs 31.
GORTON'S (C. C. Pearl, mgr.): Traverse City, Mich., March 23, Manistee 24.
HAVERLY'S: Harrisburg, Pa., March 22, Lewistown 23, Hazelton 24, Allentown 25, Trenton, N. J., 26.
KERSANDS', BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Newport, Ark., March 22, Poplar Bluff, Mo., 24, Fredericktown 25, De Soto 26, St. Louis April 9.
NASHVILLE STUDENTS: Ponca City, I. T., March 22, Newkirk 23, Stillwater 24, Pawnee 27, Tulsa 28, Claremore 28, Vinita 29, Aurora, Mo., 30.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Pendelton, Ore., March 22, Baker City 23, Boise, Ida, 24, Pocatello 25, Logan, U., 26, Salt Lake 28-30, Ogden 31, Evanston, Wyo., April 1, Green River 2, Rock Springs 4.
SUN'S, GUS: Ft. Madison, Ia., March 22, Burlington 23, Muscatine 24, Iowa City 25, Cedar Rapids 26.
VOGEL'S, JOHN W.: Muncie, Ind., March 22, Frankfort 23, Kokomo 24, Wabash 25, Marion 26.
WARD AND WADE'S: Everett, Wash., March 23, Ellensburg 25, Yakima 26, Walla Walla 28, Colfax 29, Pullman 30, Lewiston, Ida., 31.

VARIETY

A NIGHT ON BROADWAY: Buffalo, N. Y., March 21-26.
AMERICAN BURLESQUERS: Providence, R. I., March 20-24.
AUSTRALIANS: Brooklyn, N. Y., March 21-April 2, Newark, N. J., 4-9.
BLUE RIBBONS: Baltimore, Md., March 21-26.
BOHEMIANS: Detroit, Mich., March 17-22, Cleveland, O., 25.
BON TONS: Cincinnati, O., March 20-26.
BOWERY BURLESQUERS: Providence, R. I., March 21-26, Springfield, Mass., April 4-11.
BRIGADIERS: Boston, Mass., March 21-26, New York City 28-April 2.
BRYANT'S BURLESQUERS: Brooklyn, N. Y., March 21-April 2.
CHERRY BLOSSOMS: Scranton, Pa., March 21-23, Reading 24-26.
CITY SPORTS: St. Paul, Minn., March 17-22, Chicago, Ill., 24-30.
CRACKER JACKS: Springfield, Mass., March 21-26.
DAINTY DUCHESS: New York city, March 21-26.
DEVERE'S, SAM: Brooklyn, N. Y., March 14-26.
EAGLES: New York city March 21-26.
FOSTER, FAY: Chicago, Ill., March 20-25.
GAY MASQUERADERS: New York city, March 21-26.
GAY MORNING GLORIES: New York city March 21-26.
GRASS WIDOWS: Boston, Mass., March 21-26.
HIGH ROLLERS: Buffalo, N. Y., March 28-April 2.
HILL, ROSE, ENGLISH FOLLY: Indianapolis, Ind., March 20-26, St. Louis, Mo., 27-April 2.
IMPERIALS: Albany, N. Y., March 21-23, Troy 24-26.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Troy, N. Y., March 21-23, Albany 24-26, Holyoke, Mass., 28-30.
IRWIN'S, FRED: St. Paul, Minn., March 20-25.
JOLLY GRASS WIDOWS: Boston, Mass., March 21-26.
KENTUCKY BELLES: New York city March 21-April 2.
KNICKERBOCKERS: Kansas City, Mo., March 21-28.
LAFAYETTE: Urbana, O., March 23, Lima 24, Mansfield 25, Warren 26, Youngstown 28-April 2.
LONDON GAIETY GIRLS: Frederick, Md., March 22, Chambersburg, Pa., 23, York 24, Norristown 26.
MAJESTICS: Philadelphia, Pa., March 21-26, Washington, D. C., 28-April 2.
MASCOTTE'S VIOLET, BURLESQUERS: Boston, Mass.—indefinite.
MERRY MAIDENS: Rochester, N. Y., March 21-26.
MOONLIGHT MAIDS: Newark, N. J., March 21-26.
MORNING GLORIES: New York city, March 21-26.
NEW YORK STARS: Springfield, Mass., March 28-April 2.
ORIENTALS (Watson's: Thos. McCreedy, mgr.): Shenandoah, Pa., March 22, Pottstown 24, Chester 25.
ORPHEUM SHOW: St. Louis, Mo., March 20-26.
PARISIAN WIDOWS: Philadelphia, Pa., March 21-26.
REEVES, AL.: Pittsburgh, Pa., March 21-25.
REILLY AND WOODS: Jersey City, N. J., March 21-26.
RENTZ-SANTLEY: Minneapolis, Minn., March 20-25.
RICE AND BARTON'S: Detroit, Mich., March 20-26.
ROYALS (Peter Clark, mgr.): St. Louis, Mo., March 20-25.
RUNAWAY GIRLS: St. Louis, Mo., March 20-26.
SYDELL, ROSE: Toronto, Can., March 21-26.
THOROUGHBREDS: Paterson, N. J., March 21-26.
TIGER LILIES: New York city March 14-26.
TRANSATLANTICS: Louisville, Ky., March 20-26.
TROCADEROS: Washington, D. C., March 21-26.
UTOPIANS: Chicago, Ill., March 20-25.
VANITY FAIR: Montreal, Can., March 21-26.
WORLD BEATERS: New York city March 28-April 2.

MISCELLANEOUS.

BARNUM AND BAILEY CIRCUS: New York city March 18—indefinite.
BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BOSTON LADIES' ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., March 22-29.
BROOKE'S CHICAGO MARINE BAND (Burt A. Hall, mgr.): Chicago, Ill.—indefinite.
BROWN'S AMUSEMENT (Southern): Fredericksburg, Tex., March 21-26, Leland 28-April 2.
BROWN'S AMUSEMENT (Western): Muskogee, I. T., March 21-26.
CONGRESS OF NATIONS (Wm. H. Josselyn, mgr.): Muscatine, Ia., March 21, 22, Iowa City 23, 24, Oskaloosa 25, 26, Marshalltown 28, 29, Cedar Rapids 30, 31, Ottumwa April 1, 2, Burlington 4, 5.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Wooster, O., March 22, Harrisburg, Pa., 24, Carlisle 25, Baltimore, Md., 26, Washington, D. C., 27.
CRYSTALPLEX (W. H. Walsh, mgr.): Rumford Falls, Me., March 21-26, Skowhegan 28-April 2, Dexter 4-9.
FLINT, HERBERT, MR. AND MRS.: Joplin, Mo., March 20-24.
HERRMANN, LEON: Toronto, Can., March 21-26, Baltimore, Md., 28-April 2.
HEWETT (Illusionist): Hobart, Okla., March 21, 22, Anadarko 23, 24, Chickasha, I. T., 25, 26, Comanche 28, 29, Duncan 30, 31.
KILTIES' BAND (T. P. J. Powers, mgr.): Riverside, Cal., March 22, Pasadena 23, Phoenix, Ariz., 25, Tucson 26, Bisbee 27.
KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Charleston, S. C., March 21-26, Selma, Ala., 28-April 2, Mobile 4-9.
NICKEL PLATE: Jacksonville, Fla., March 21, 22, Fernandina 23, Savannah, Ga., 24-26.
NOBLES SHOW: Wolftrap, Va., March 22, Scottsburg 23, Clover 24.
PAULINE (Hypnotist; J. R. Pauline, mgr.): Minersville, Pa., March 21-26, Shenandoah 28-April 2.
PERKINS, ELI (Harrison Downs, mgr.): San Francisco, Cal., March 23, Los Angeles 24, Pacific Grove 25.
STELLAR MOVING PICTURES: York, Pa., March 22, Lancaster 23, Wilkes-Barre 24, Scranton 25, Mahanoy City 26, Williamsport 28, Du Bois 29, Philipsburg 30, Clearfield 31.

Received too late for classification.

AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Streator, Ill., March 22, Marseilles 23, Coal City 24, Danville 26, Joliet 27, Knox, Ind., 28, Coldwater, Mich., 29.
BONELLI, WILLIAM, AND ROSE STAHL: Rochester, N. Y., March 21-23, Syracuse 24-27.
CLARK STOCK (Miles Berry, mgr.): Ottawa, Ill., March 21-26, Belvidere 28-April 2.
EDSALL-WINTHROPE STOCK (Jno. Isman, mgr.): Goldsboro, N. C., March 21-26.
FRANKLIN STOCK (B. F. Lemson, mgr.): Galena, Kan., March 21-26.

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WEEKLY.

461 Strand, W. C.

HAPPY HOOLIGAN (Chas. E. Barton, mgr.): Columbus, O., March 24-26, Philadelphia, Pa., 28-April 2.
HOLT, EDWIN (J. R. Stirling, mgr.): Erie, Pa., April 7, Astabula, O., 8, Lorain 9, Toledo 10-13.
HUMAN HEARTS (Southern): Findlay, O., March 24, Defiance 25, La Porte, Ind., 26, Chicago, Ill., 27-April 2.
KELLER STOCK: Oswego, Kan., March 21-23, Pittsburg 28-30, Rich Hill, Mo., 31-April 2.
LYCEUM STOCK (E. G. Grosjean, mgr.): Cherryvale, Kan., March 28-April 2, Altamont 4-6, Pittsburgh 7-9.
MACK AND ARMOUR'S COMEDIANS (Chas. Drew Mack, mgr.): Keosaqua, Ia., March 21-23, Eldon 24-26.
NATIONAL STOCK (Chas. R. Schad, mgr.): Granville, N. Y., March 21-26, Fair Haven, Vt., 28-April 2, Poultney 4-7.
NORTH BROTHERS' COMEDIANS (Eastern): Freeport, Ill., March 21-26, Elgin 28-April 2, Bloomington 4-9.
PHELAN, E. V., STOCK (E. V. Phelan, mgr.): Troy, N. Y., March 21-26, Binghamton 4-9.
SPOONER DRAMATIC (W. D. Harrison, mgr.): Houston, Tex., March 14-May 7.
THE BEGGAR PRINCE: Waterloo, Ind., March 22.
THE MIDNIGHT EXPRESS (C. W. Otis, mgr.): Everleth, Minn., March 22, Biwabik 23, Two Harbors, Wis., 24, Superior 25.
THROUGH THE CENTRE OF THE EARTH (Wm. A. Stanley, mgr.): Dayton, O., March 21-23, Chillicothe 26.
VAN DYKE AND EATON (F. Mack, mgr.): East Liverpool, O., March 21-26, McKeesport, Pa., 28-April 2.

OPEN TIME.

INDIANA.—Aurora—Temple Opera House, April 1-7, 11-23.
Frankfort—New Elinn Theatre, April 4-9, 11-16, 22, 23, 25, 26.
Michigan City—Armory Opera House, April.
Middletown—Elliott Opera House, April and May.
Terre Haute—Grand Opera House, April 2, 4, 5, 6, 11, 15, 18, 21, 22.
IOWA.—Creston—Temple Theatre, April.
KANSAS.—Chanute—Williams Opera House, April 1, 2, 5-9.
MICHIGAN.—Muskegon—The Grand, April 1-4, 7-9, 11-16, 20-23, 25-28, May 2-7.
Owosso—Opera House, April.
MINNESOTA.—Albert Lea—Broadway Theatre, April 1-6, 8-19.
MISSISSIPPI.—McComb—New Opera House, April.
NEW YORK.—Amsterdam—Opera House, April 15, 16, 18, 19, 20, 30, and May.
PENNSYLVANIA.—Altoona—Eleventh Avenue Opera House, April 4, 7, 8, 12, 13, 16, 18, 22, 28, 30, May 2, 4, 7, 9-11, 13, 16-21.
Sharon—Morgan Grand, April 12, 19, 20, 23, 27-30, May 3-6, 9-12, 14.
WEST VIRGINIA.—Martinsburg—Central Opera House, April and May.

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EDITOR.

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THE "BARGAIN" IDEA.

THE "bargain" matinee performance is a pet idea of the Theatrical Trust, of which it also is perfectly characteristic. Your average Trust man in amusements always speaks of his "attraction" as a merchant would of his "goods," and to him a full house means that he has disposed of everything on his shelves. The recent confession of the most active person in the Trust that "managers are but shopkeepers" perfectly illustrates the idea.

It is a common thing even in New York to see an attraction originally heralded as of the first class, and for which the maximum of $2 is charged on Broadway, playing at a Trust treatre on the west side, sometimes a week or so after its departure from Broadway, at 50 cents at one of these "bargain" matinees. And there no doubt are many thrifty persons among theatregoers who turn up their noses at the $2 exacted for this or that Trust attraction on Broadway, and abide the time when they can witness the same "show" at the west side house for half a dollar.

The Trust interests work this "bargain" idea whenever it is possible—and particularly when the request for their "goods" is apathetic—in other cities. Not that they charge $2 per seat in other cities for attractions for which they exact that sum in New York, aside from the west side house, for usually they charge $1.50, except on the days when they give their "bargain" matinees. But the "bargain" idea was subjected to something that sounded like what in the vocabulary of slang is known as a "jolt" last week in Pittsburgh, where it had been announced for days at the Alvin Theatre, with the result that the first full house of the engagement was awaiting its 50 cents worth, when it was thrown into something akin to a panic by the announcement that the star of the occasion would not appear. It is reported that the original owners of 2000 half dollars, made things lively in 2000 individual efforts to be first at the box office in order to get the money back.

The player who refused to go on at this "bargain" matinee was VIRGINIA HARNED, who not so long ago was seen on Broadway at $2 in the play advertised at the Alvin Theatre to be seen on this "bargain" occasion for 50 cents. "I wish it understood," Miss HARNED is reported to have said, "that I play no 'bargain' matinee dates. I am a star, and I demand the treatment usually accorded a star." "The same trouble was narrowly averted last week," said the Pittsburgh *Dispatch*, in its story detailing the excitement that followed Miss HARNED'S refusal to appear, "when JOHN DREW refused to play for a bargain matinee crowd; but his decision was made before the house was filled, and the money was refunded in time to avoid such an embarrassing occurrence as that of yesterday."

Surely this is flying in the face of commercial prosperity, and is an affront to the business genius that distinguishes the Theatrical Trust. What the Trust will do with or to these recalcitrants remains to be seen; but no one can pretend that this assault upon the "bargain" matinee shall go unpunished.

IDIOTIC PRESS AGENCY.

THE featherbrain act of firing a revolver from a box in a New York theatre during the performance of a play last week has been attributed to a person ambitious to demonstrate to the management of the attraction playing at the theatre an ability as a press agent that should secure the deviser of the idiotic scheme a position. This act, which almost caused a panic in the theatre, really was an example of malicious mischief that should be punished in a way that will serve as a warning.

The incident shows the influence of "press work" of a certain sort, and is a logical development of a school of press agency that long has disgraced the theatre in New York. Some of the devices fixed upon by so-called press agents have been as reprehensible as this, although less dangerous to an audience, and they have been hailed by "competitors" and endorsed by management of a certain class as strokes of genius. It remained for the fool with a revolver to call attention to the lengths to which a specially reckless school of "publicity promoters" associated with the theatre have been willing to go to attract attention, in the foolish belief that they were rendering valuable service to their employers.

The chief characteristic of "press work" of a sort that seems to have found favor of late is its absolute irrelevancy and extrinsicality. Stories that by no stretch of the imagination could legitimately relate to the object sought to be exploited and sensations really quite as foreign have been perpetrated repeatedly, the main element of surprise being in the attempt to connect them with the subject to which they have pretended to relate. This sort of ingenuity was exhausted long ago by the promoters of patent medicines, whose tales were interesting up to the point disclosing the particular medicine sought to be foisted.

When it is remembered that none but the simple can be beguiled even for the moment by such illegitimate means, and that persons of sense resent to the point of rejection any attempt to thus play upon their intelligence, it is a wonder that so many press agents, with the evident indorsement of their employers, pursue the devices of folly. No theatrical attraction or star has ever been benefited even remotely by absurd press agency, while many have been injured through it by alienation of the esteem of the judicious, upon whom any dignified offering or actor must depend for that patronage that really means success.

THE THEATRICAL TRUST.

The Result Apparent.

Indianapolis News.

It did seem, for a time, that the playwrights, the players and the playgoers of America were to be relieved from the incubus of the Theatrical Syndicate headed by Klaw and Erlanger. It is an old story now, how, when the Syndicate was first started the best players and most noted managers in America revolted against its tyranny, and with big words and large promises defied its power. It will be remembered, too, how quickly they fell into line as soon as they felt the Syndicate's power, such players as Richard Mansfield, Francis Wilson, Nat C. Goodwin and Joseph Jefferson holding out longest, but finally being forced into submission. Practically only one actress of the first rank, Mrs. Fiske, and no actor dared be independent, and so for years we have had, instead of the natural growth of the drama that might be expected from legitimate competition and unfettered enterprise, whatever the Syndicate people chose to give us.

The result is apparent to any thinking man; to any intelligent lover of the drama. Sensationalism, Clyde Fitchism, the ready-made play, meretricious, often vulgar, without literary worth, violating and travestying all the finer principles of dramatic art—cheap, gaudy, valueless "shows," in which jingly music and the frou-frou of skirts take the place of acting—all this is what, in the main, the years of the Syndicate's rule have given the people of America.

There are worthy players in America who have been galled by the power of the Syndicate, and who have striven for years to break away from its iron rule. Managers, too, who have objected to paying the best part of their profits to this power have tried to aid the players, and within the last year this sentiment has grown so strong that the list of players and companies breaking away and becoming "independent" has been steadily increasing. James J. Hackett, David Belasco and others led the fight, and it seemed that there was a fair prospect of better times. But now by a shrewd move it looks as though the Syndicate had made itself more powerful than ever.

In practically every city of the country the high-priced, first-class theatres are controlled by Klaw and Erlanger, and the independents, seeking to fight, have had to use the medium-priced theatres. This they have done with marked success, the theatregoing public rallying to their support. But the medium-priced theatres are controlled by a minor syndicate, of which Stair and Havlin are the head. An alliance has been formed between Klaw and Erlanger and Stair and Havlin, which provides that the big Syndicate shall book all the attractions for the little Syndicate's high-priced theatres, and the little Syndicate shall book all the attractions for Klaw and Erlanger's medium-priced houses.

A state of affairs like this is too disgraceful, too subversive of the public good to last. Already in the East the revolt of the theatregoer has made itself felt, and in spite of gaudy advertisement and money lavishly spent, the tawdry entertainments offered have been rejected. Failure after failure of theatrical attractions this season tells but too surely that the public is gradually awakening to a true realization of the situation. And it is the theatregoing public that has to demand its rights. As long as money is freely paid for vulgar, sensational and worthless attractions that have no real connection with dramatic art, so long will the Syndicate flourish and the theatre be degraded.

The Trust Responsible.

Houston (Tex.) Daily Post.

There is probably no other State in the Union which suffers more from the operations of the Theatrical Trust than the great State of Texas. The local managers probably do their best to secure good attractions, but a glance over a list of those which have been in the State this season will show how unsuccessful they are. And for this, of course, the Trust is directly responsible, since it does all the booking.

The really good attractions of the season could probably be counted on the fingers of one hand. There have been several big and gorgeous "productions" of more or less inane musical comedy, but in the case of 95 per cent. of these their claims on commendation and patronage end with their scenery, costumes and accessories. The people appearing in them are scarcely ever above mediocre and frequently much worse. They proceed on the theory that "anything is good enough for Texas," but they are glad enough to take Texas' good money. Their managers say that the principal cities of the State are so far apart as to make it absolutely necessary to charge high prices in order to offset the heavy expenses of traveling, but they are silent when their attention is called to the fact that railroads and hotels charge no more for serving a good actor than a bad one.

Within the week there has been in the State a so-called musical comedy attraction which charged $2 per seat without the slightest excuse for doing so. It would have been dear at half the price, for, although it was handsomely produced, the company, with not more than one or two exceptions, was so lamentably the opposite of clever as to create in many instances an impression nothing short of painful. And while the attraction (?) was taking thousands of dollars out of Texas at $2 per seat, the original organization was playing at the principal theatre in Washington, D. C., at the regular scale of prices.

So long as the Texas theatregoing public continues to increase the bank accounts of whatever companies the Trust chooses to send here, just so long will the prime spirits in the combination continue to permit bad to be succeeded by worse. Texas spends enough money on dramatic attractions to warant fair treatment, and if the present conditions are not improved the public should take some vigorous steps toward reform.

Where Are the Plays?

Milwaukee Journal.

Next season is going to bring forth a number of changes in the theatrical situation in Milwaukee as a result of the recent amalgamation of the Klaw and Erlanger and Stair and Havlin interests. A number of plays, it is said, which have appeared this year at the Davidson, but which have not been held worthy the prices demanded at a theatre of the first class, will be turned over to the popular priced Alhambra. This will, of course, be a distinct gain, so far as it goes, for the clintele of both houses. Patrons of the Alhambra will see a better class of shows, and patrons of the Davidson have a better assurance of seeing something worth their money.

The question mark in the proposition is that which is troubling the managers of all the first-class houses—where are they going to get the plays to fill up their time? Theatrical successes have been so few this year, failures so many, that the New York output of this season, on which the rest of the theatres of the country rely for their next year's attractions, is so small that the wonder is how they can be made to go around.

Plays which have had only a lukewarm reception in New York have been sent out on the road so much earlier than usual that many of the larger cities will have seen a considerable number of them this season. With the exception of hardly more than a dozen plays, Milwaukee will have seen practically all of the new productions this year. With the outlook for next season as dark as David Belasco and William Winter think, what is going to keep all the first-class houses open?

Grows Fatter and More Insolent.

The Spokesman-Review, Spokane, Wash.

The popular price Theatrical Syndicate is reported to have joined hands with the high price Theatrical Syndicate, and independent theatrical people must now combat a trust that exercises control of playhouses throughout the country. Hitherto the so-called independents, who were barred from the high price houses by the Syndicate, have been able to appear at the popular price houses, but under the new alliance the doors will be shut against everybody who is not willing to yield to the dictates of the combination.

It remains to be seen whether theatre managers, players and the public will permanently acknowledge the authority of these Syndicate barons. As it is now, the people get what the Trust is willing to give them; local managers are at the mercy of those who do the booking through a chain of theatres; actors and actresses are merely cattle driven hither and thither, wherever the Syndicate thinks money is to be made. From all of these people the Trust extorts tribute and grows fatter and more insolent as its sovereignty and influence increases.

Repeated attempts have been made to break down this grasping monopoly, but the Syndicate is firmly intrenched, and, as has been shown by the recent agreement, it is striving to make its position stronger every day. Perhaps some sort of a revolt will occur some day, but it will never succeed unless there are brains, large capital and immense energy behind it.

When the Dead Awake.

New York Evening Post.

What the theatre wants—meaning the entire dramatic institution of playwrights, actors, and managers—is the abolition of the whole Syndicate system, which, in its way, is a sort of protection, and the restoration of free trade, with every theatre upon its own bottom, stars reduced to the level of actors and paid according to their specific, not their artificial, value, and managers in healthful rivalry, not in a commercial conspiracy.

Unfortunately.

Rochester Herald.

Some of the city governments are reconstructing their theatre ordinances. Unfortunately they cannot legislate the Theatrical Syndicate brand of star out of existence, though they may be able to cure some other evils.

CARNEGIE AND A NATIONAL THEATRE.

Andrew Carnegie last Tuesday was emphatic when he reiterated his objections to endowing a Theatre of National Art. He said that he did not believe in endowed theatres, because he was sure that they could never be successfully conducted; that an endowed theatre was a sure sign of weakness, and anything that needed help was weak; that millions would be needed, not thousands, to endow a theatre, and that Henry Irving had given up everything for art's sake "and gets no money recompense."

As Mr. Irving has taken a fortune out of this country alone in the past twenty years, that statement is hardly correct. And many a country that was not weak has needed a loan; many a fine college, and many a man, such as Cæsar, Napoleon, Washington and Lincoln, needed help.

Bronson Howard thinks that if we do not have an endowed theatre soon, either by popular subscription or gift, the dramatic classics will be lost on account of neglect. Mr. Howard said that Mr. Carnegie was talking through his bonnet when he says that an endowment is a sign of weakness, and that Mr. Carnegie is a business man with little or no knowledge of art.

David Belasco thought that, under present commercial conditions, an endowed theatre was in the air.

Daniel Frohman thought that an endowed theatre was only "a fad;" that it would be "for the class and not mass," and would be "fatal." The wealthy would go, "but they do not support theatres."

Ben Greet thought it would be a good thing "if Henry Irving had an endowed theatre instead of worrying his head over business."

James S. Metcalf, of *Life*, and corresponding secretary of the National Art Theatre Society, said that he disagreed with Mr. Carnegie on all points, except that the American theatre, from an artistic point, is weak and needs help badly.

Henry Irving said that he did not agree with Mr. Carnegie, as art is a flower of tender growth, and that he himself had subsidized the Lyceum Theatre in London for over twenty-five years.

Joseph Jefferson said that he had reasons for sawing wood.

James K. Hackett was not just now, for Mr. Belasco's reasons, in favor of an endowed theatre, but he did believe in a dramatic college, the requirements of admission to be possession of real talent.

John Drew was in favor of an endowed theatre.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

C. S. FORD, London: Burrelle's Press Clipping Bureau will furnish the service you desire.

CONSTANT READER: Mr. Mansfield has never appeared as Hamlet.

W. A. H., New Orleans, La.: Write to the managers, New York, or to an Atlanta, Ga., paper.

NEWTON T. CULLEN: W. H. Butler played the part of Jock McRae in There and Back at the West End Theatre last November.

E. O. FREEMAN, Fargo, N. D.: 1. F. S. Chanfrau is dead. 2. Mrs. Chanfrau has retired from the stage.

A. L. BARNES: Laura Hope Crews was in the Murray Hill stock last season, and is with Ranson's Folly at the Hudson this season, replacing Sandol Milliken as Mary Cahill.

MAURICE JORDON: To find the casts of companies on the road that have not appeared in New York would eat up too much of the valuable time of some member of THE MIRROR'S staff, but the files are always open to industrious seekers after facts.

WALTER DRURY, Washington, D. C.: There are too many ways of getting on the stage for THE MIRROR to enumerate in this column. You might, if you are sure of possessing talent, see the officers of the Actors' Society, in West Fortieth Street, New York.

JIM SPRENGEL, Indian Territory: 1. The seven cities that ignored the living and claimed the dead Homer were: Smyrna, Chios, Colophon, Salamis, Rhodes, Argos and Athens. 2. Write to Andrew Carnegie. He may give your town a library.

THEO. W. CAMERON, No. 49 Kent street, Brookline, Mass.: It would take a day at least for a MIRROR representative to visit managers', authors' and agents' offices here and in Brooklyn to obtain the expert and conclusive information you thoughtfully request. Write to a New York theatrical lawyer.

CLINTON F. ROBINSON, East Orange, N. J.: 1. James and Warde are this week in Chicago. 2. Their repertoire embraces Alexander the Great and Julius Cæsar, Macbeth and Othello. 3. Whether John Moore is their manager is not known to THE MIRROR. 4. The best way to get a vaudeville partner is to advertise for one in *The Clipper* or MIRROR. Two of the above queries would have been unnecessary if you were active minded enough to read THE MIRROR.

EDMUND WILLIAMS, 141 Broadway, New York: 1. Arthur Pinero wrote Dandy Dick. 2. It was originally played at the Court Theatre, London, Jan. 27, 1887. 3. Originally in this country at Daly's Theatre, Oct. 5, 1887. 4. The cast at Daly's was: The Dean of St. Marvells, Charles Fisher; Blove, James Lewis; Sir Tristam Wardon, George Clarke; Major Tarvor, John Drew; Lieutenant Darby, Otis Skinner; Topping, William Gilbert; Hatcham, Fred Bond; Salome, Virginia Dreher; Sheba, Effie Shannon; Hannah Topping, nee Evans, Miss St. Quentin, and Georgiana Tidman, Ada Rehan.

ARTHUR RANKIN: Chrystal Herne made her first appearance in her father's play, Griffith Davenport, Jan. 16, 1899, in a small comedy part. She was then sixteen. The two following seasons she appeared with her father in Sag Harbor, playing Jane Cauldwell. The next season, following her father's death, she played the leading emotional role in the same play, and then was for a short season in Shore Acres, playing Helen Barry. Then she appeared as the Player Queen in Hamlet, with Sothern, and as Hugette in If I Were King. Then she played Dearest in Little Lord Fauntleroy. At the beginning of this season she was Arthur Byron's leading woman in Major Andre. Then she appeared with N. C. Goodwin in A Midsummer Night's Dream, as Hippolyta. 2. Julia Herne has appeared as Emma West in Griffith Davenport, Martha Reese in Sag Harbor, and Alice Gray in John Henry.

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THE BRAVEST OF THEM ALL. By Charles Hugh McFarland.

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THE DANGER OF IDEALS. By H. S. Hadfield.

THE DAWN OF MORN. By Thomas Henry Davis.

A FATHER'S CRIME. By S. H. Morris.

THE GATEWAY OF DREAMS. By Frances Nathan.

HER TAILOR-MADE GOWN. By May Isabel Fisk.

HIS COUNTRY SWEETHEART. By George Henry Trader.

THE IMAGE BREAKER. By Florence Converse.

JAEL. By Frances Guignard Gibbes.

DER KOBOLD VON SIEGFRIED WAGNER. By Max Brockhaus.

THE MAN BEHIND THE GUN. By Eddie Foy.

MY TOMBOY GIRL. By Charles E. Blaney.

ONLY A DREAM. By Charles W. Turner.

THE THOROUGHBRED. By Charles Hugh McFarland.

A TRIP TO TURKEY. By Louis Dittmar.

WHAT WOMEN WILL DO. By Harry Jackson.

ZAZA. By Pierre Berton and Charles Simon.

THE USHER

Mr. Erlanger, of the Trust, has been interviewed by a reporter for the London *Daily Chronicle*. Like other members of the organization, he sings a different tune when he treads on English soil. Here are some specimens of his talk:

"During the eight years the 'control' or 'trust,' or whatever you may call it, has been in existence the salaries of the actors in America have been improved and every one has been benefitd, including railroads, printers, newspapers and local managers."

"No company appearing in any of our theatres has ever been stranded."

"This Trust started with some firms arranging not to conflict with one another, each party, however, maintaining its individual interest in its own concerns."

"We absolutely own or control every first, second and third class theatre in all the principal States, except one in Boston, one in Chicago, and a few in New York, but we are on exceedingly friendly terms with these managements."

"In America, I confess, there are a few people who oppose the Trust, but we never quarrel with them, and we are always ready to help them when they ask our aid."

"The sooner the theatrical business of England is put on a similar basis the greater will be the general prosperity for all concerned."

From the tenor of these gentle observations the English reader would be inclined to believe the Trust to be like the cat—harmless and necessary.

♣

M. Charley's French opera season in New York was foredoomed to failure. Our public will support only the best in opera. Casts of great singers have whetted the public appetite so that stars of the first magnitude are necessary to a successful season in grand opera in the metropolis. Threadbare French and Italian operas given in mediocre style will not attract.

Extravagance, not economy, is what New York opera lovers require. If it had not been for Parsifal, Caruso, and Calvé the season at the Metropolitan would not have been a season of sunshine for Mr. Conried. M. Charley's company is an institution in New Orleans, but it is not equipped for a successful tour of the Northern cities.

Had M. Charley centred his efforts upon Massenet's Cendrillon, and produced it for a brief run with the best cast his organization could afford, he might have been able to pull through, for Cendrillon is a charming work, a novelty, and it had a "production" which the other operas of the New Orleans company's repertoire had not.

♣

The New York public is so hungry for serious plays and serious acting that it has given Mr. Mansfield during his present engagement the largest receipts he has ever had in New York. Beau Brummel last week drew enormous houses, and even Ivan the Terrible—dull, obsolete, spineless play that it is—packed the theatre.

♣

Philadelphia and Pittsburgh, hitherto two theatrical gold mines, during the present season have been generally unsuccessful. Industrial depression is said to be the trouble in Pittsburgh, where the receipts have been about one-half the average of those of previous seasons; but in Philadelphia the reason is not so easily found. It is surmised by some that the strained relations between the newspapers and the theatres of the Quaker City have had something to do wth the trouble, but that scarcely accounts for the widespread falling off there.

♣

Kirke La Shelle, Jr., is an enterprising youngster of three. A contributor to *The Reader* tells of young Kirke's appearance at an afternoon tea given by his mother. Women kissed him, men bounced him high in air, and he was the recipient of other forms of vigorous and lively attention. The small boy stood this for a while, and then he crawled into his father's arms, and said in pleading tones: "Father—let's get out of this and have a rough-house of our own!"

♣

Clay Clement, interviewed in Kansas City the other day, said that he would soon give up acting and take to ranching in Texas, where he owns several thousands of acres. Following are some of his reasons for this determination:

The Syndicate don't want anything except what has been tried and found of staying quality. They will not experiment and will not try anything new. The spirit of commercialism dominates the stage absolutely, and it is a hopeless proposition to try to play and to retain any semblance of art. The Syndicate wants men whom it can address by number and not by name; then, when they become unduly popular in one class and show a tendency to ask for their rights, it can renumber them and set them at something else. That is why so many who might be good actors are becoming aldermen and things, and why the stage is bringing forth no geniuses at present.

The doctor is safe yet; people don't go to a syndicate for him, because they value their health too much; the painter is still able to do justice to his art, because all the expert judges and purchasers are not dead yet, though they are dying fast; even the newspaper man and writer are not wholly lost, though the Eastern critics are owned in some cases by a few business purveyors of dramatics. But the actor is hopelessly up against an adamantine wall of commercialism, and there is no hope for him, especially east of the Alleghanies.

Out here you are independent; I see that you do not go on the "150 nights run" very strong unless you like the show anyhow, and while you are badly treated you rebel and demand better things. There is hope in that.

♣

A member of the Ben Hur company, apropos of a letter from a Wheeling, W. Va., correspondent in last week's MIRROR regarding the local receipts of that play and the methods of advertising it in that city, writes: "It is not true that the management had a chariot and driver on the streets advertising the show. There was a chariot and a bugler out on Thursday, but it was an advertisement of a very enterprising firm which manufactures flour. At the opening performance the house was comfortably filled, and during the rest of the engagement it was sold out at every performance."

HUBGES VERSUS BELASCO.

Grace B. Hubges last Friday, through counsel, John M. Gardener, asked of Judge Lacombe, of the United States Circuit Court, an injunction restraining the further presentation of Sweet Kitty Bellairs. Miss Hubges declares that in May, 1903, she finished a play called Sweet Jasmine, from which, she asseverates, David Belasco got most of his plot and dialogue for Sweet Kitty Bellairs. She specifies 149 similarities between her play and Mr. Belasco's.

Irving B. Dittenhoefer, of Dittenhoefer, Gerber and James, representing Mr. Belasco, explained to Judge Lacombe that the comedy Sweet Kitty Bellairs was adapted from a book, "The Bath Comedy," by Agnes and Egerton Castle.

Mr. Dittenhoefer said that Sweet Kitty Bellairs is a play of the Gainsborough period, the action taking place in 1793, while Sweet Jasmine is a play of the present time, and with scenes in the Paris and London of to-day. As is shown by the affidavits of Mr. Belasco and others, the writing of the Sweet Kitty play was begun in 1899, four years before Sweet Jasmine was conceived, and Mr. Belasco further swears he never heard of the play or author until this suit began. Judge Lacombe reserved decision.

MR. AND MRS. GENE HUGHES.

The front page of THE MIRROR this week contains the portraits of Mr. and Mrs. Gene Hughes, who recently returned from Europe after a very successful season in the leading music halls of England, Ireland and Scotland. This was their second tour of the European halls, and everywhere they appeared they confirmed the good impression they had made on their first visit. Their engagements already booked run into 1906, but they had some of the dates set back a few months in order that they might revisit their home on this side of the water to enjoy a short vacation. Since their arrival, a few weeks ago, they have received so many tempting offers from managers that they have decided to play a few engagements before the warm weather sets in. They are now on the Proctor circuit, and are among the headliners at the Twenty-third Street house in this city this week. Both are clever artists, and their united efforts always win appreciation from discriminating audiences. They will return to England at the end of the summer, and will probably remain abroad for several years.

NEW THEATRE ORDINANCE.

Alderman Harburger, chairman of the Aldermanic Committee on Buildings, presented, at a meeting of the board last Tuesday, an ordinance to amend the building code in regard to theatre construction. The ordinance, which will be considered at the meeting of the Aldermen this week, provides that the front entrance shall be not less than 25 feet in width; there shall be an open court of not less than 10 feet in width in the rear of houses of less than 1,800 capacity, and not less than 14 feet where the capacity is greater; the staircase from the upper gallery shall be not less than 4 feet wide in the clear; the aggregate capacity of the foyers, lobbies, corridors, passages and rooms for the use of the audience, not including aisle space between seats, shall be sufficient to contain the entire number to be accommodated on said floors or gallery, in the ratio of 150 superficial feet of floor room for every 100 persons; on the first or main floor, where the seating capacity is 500 or more, there shall be at least 16 feet clear back of the last row of seats.

PRESS WORK AT THE AMERICAN.

Last Monday night a man in a box at the American Theatre fired a blank cartridge at an actor in a scene of the play, Out of the Fold, almost causing a panic in the audience. This advertising clap-trap raised such an indignant cry in the respectable press that the person alleged to have inspired the shooting was arrested last Thursday. He proved to be Matthew L. Barry. The complainant was Robert C. McCullough, a newspaper man, who testified in the West Side Police Court last Friday that Barry admitted that he was told by R. S. Cressy, the manager of the Out of the Fold company, to arrange for a sensational shooting from one of the boxes. If Barry succeeded and got good "write ups" in the newspapers, he (Cressy) would hire Barry as a regular press agent or advance man. Barry arranged with two men to go to the theatre, and the shots were fired. Barry, who, his counsel said, had been on a debauch, fainted in court. He declared that the police had refused to give him anything to eat after his arrest. Magistrate Cornell held Barry in $500 bail. Counsel for Barry says his client denies knowing anything about the shooting. The case will come up again next Thursday, March 24, at 2 o'clock.

GOSSIP.

Katherine Goodrich succeeded Clara Belle Jerome in the soubrette role of An English Daisy in Baltimore last Monday night and made a hit. Miss Jerome replaced Madge Lessing as Javotte with Francis Wilson's Erminie company, and Miss Goodrich will continue for the rest of the season.

Funeral services were held over the remains of Maude Winter at the home of her mother, Mrs. Beaumont Packard, last Tuesday afternoon. The ceremony, which was simple and yet most impressive, was attended by a large number of persons prominent in the dramatic profession. The floral tributes were many and beautiful.

Jane Holly left last night (Monday) to join the Nance O'Neill company at the Tremont Theatre, Boston.

At the final afternoon concert of the Boston Symphony Orchestra, in Carnegie Hall, Saturday, Rafael Joseffy, the pianist, substituted for Muriel Foster, who was ill.

Agnes Herndon filled a special engagement with her play, La Belle Marie, the week of March 7 at the Park Theatre, Providence, R. I. Miss Herndon was at Maplelawn, Bardonia, N. Y., but hurried on to Providence and gave a successful production of her play.

Ethel Harte, a daughter of Bret Harte, made her debut as a concert singer with the D'Oyle Carte Opera company in London last evening.

THE CIRCUS SEASON IS ON.

The Barnum and Bailey Greatest Show on Earth opened its season at Madison Square Garden on Saturday afternoon last in the presence of an audience that tested the capacity of the enormous building. In the evening the boxes and arena seats were filled with people well-known in social, political and business circles, and they enjoyed the circus as keenly as though they were tots who were seeing its wonders for the first time. All the features that have made this organization famous were retained and many new ones were added. Interest centred in two new sensations from Europe. In both fearless bicyclists tempted fate by doing seemingly impossible feats. One is called "Looping the Gap," and the other might appropriately be termed "Flying the Chasm." The performer who looped the gap is named Volo. He uses an apparatus similar to the regular loop, except that a large section of the loop at the top is removed, leaving an absolutely empty space or gap. The rider directs his wheel down an incline, strikes the round side of the loop with a rush, and is carried by his momentum across the space, hitting the opposite side of the circle with a tremendous bump and riding off on the track safe and smiling. It is all over in a few seconds, but the performer holds the breathless attention of the entire audience while his act lasts, and there is a tremendous sigh of relief as he accomplishes his object. The other man, who is called Ancillotti, does a trick that is even more daring. He rides down an incline, which at the lower end has a sharp upward curve. A wide platform with a downward incline is placed at a distance of thirty feet or so from the end of the first incline, and the rider lands on this after his thirty-foot leap through the air, with a jar that can be heard all over the vast arena. To the delight of the spectators his bicycle does not topple over, but keeps going, landing the triumphant performer safely on the tanbark. Both these acts are climaxes of dare-devilism and are guaranteed to arouse the most apathetic audience to a pitch of enthusiasm that can only be relieved by cheers. The programme does not exaggerate when it says: "These are moments when hearts cease to throb, and the minds of all visitors are unsettled. Here diabolic audacity sits upon his throne, while trembling amazement faintly whispers, 'nothing remains.'"

The circus opened with a grand pageant, called The Gorgeous Durbar of Delhi, in which the entire company took part. It was a reproduction of the function that took place in India some months ago, and was a stupendous affair in every way, showing the wonderful resources of the Barnum and Bailey organization to the greatest advantage. The circus proper followed, and for over two hours the audience was amazed, amused, dazzled and stupefied, and stood in imminent danger of becoming cross-eyed from trying to see everything going on in the three rings and on the two stages. The only act except the two big sensations that was accorded the privilege of holding the undivided attention of the spectators was that of the Florenz Troupe, which now consists of twelve people. They did some amazing tricks, standing four high at times and executing somersaults and twisters of the most difficult sort. The Peerless Potters and the Imperial Viennese Troupe appeared simultaneously in their wonderful aerial turns. Other acts worthy of special notice were those of the Clarkonians, who received tremendous applause for their trapeze work; Solo and Chico, daring unicyclists; the Wentworths, in a novel equestrian act; the Seven Sutcliffes, the Grunatho Sisters, Three Marvelles, and the Dinus Troupe, acrobats; Fox and Foxie, who made a big hit; and the various Japanese performers, who were especially well received. Lack of space forbids detailed mention of the excellent acts presented by Lizzie Siebert, Frank Smith, Alfonso Troupe, the Rooneys, Van Hort and Hirsch, Josephine Koubeck, Herzog Brothers, Madame Marantette, Rosa Hutterman, Ella Bradna, Dallie Julian, Rosa Wentworth, Lulu Sutcliffe, Mons. Forresto, Young Friskey, Ancillotti Troupe, Percy Clark, Charles Clark, George Bates, William Emery, C. J. Mooney, Alfred and John Campbell, Siegrist-Silbons, Nettie Carroll, Señor Diaz, Mons. Toto, John Rooney, Wilkes Lloyd, William Wallett, Manuel Herzog, Samuel Watson, Colonel Magnus Schulte's dogs, Alfred Crandall, Pauline Viola, and Hugo Herzog. No less than twenty-four clever clowns vied with one another all through the performance. Many of them had novel tricks and most of them were very amusing. The travesty on the automobile craze, and the runaway mule were perhaps the best things in this part of the entertainment. The usual running races and chariot contests concluded the performance. In the freak department there was a fine collection of nature's odds and ends, the most conspicuous being a new giant, who attracted a great deal of attention. Taken all in all the Barnum and Bailey Circus maintains its reputation this season as usual, and it is needless to say more.

MUSIC NOTES.

Sam Franko gave the last concert in a series devoted to orchestral music in the Lyceum Theatre March 8. Maud Powell and Mr. Franko were heard in Mozart's "Symphonie Concertana" in E flat, for violin and viola. The Longy Club, of Boston, composed of wind instrument players, gave its first New York concert in Mendelssohn Hall March 8.

Ethel Crane, soprano, and Karl Grienauer, 'cellist, gave a recital in the Waldorf-Astoria March 8. Victor Harris and Mrs. Karl Grienauer were at the piano.

Susan Metcalf and Pablo Casals were heard in joint recital in Mendelssohn Hall the afternoon of March 8. The programme was dignified and well executed. Mrs. David Mannes assisted at the piano.

Richard Strauss and Madame Pauline Strauss de Ahna gave another concert in Carnegie Hall March 9.

A unique concert was given in Mendelssohn Hall March 10 by the pupils of the Music School Settlement, assisted by Madame Schumann-Heink and Pablo Casals, for the benefit of the school.

The Musical Art Society closed its season with a concert in Carnegie Hall March 10.

The Boston Symphony Orchestra gave its fifth concert of the season in Carnegie Hall Thursday evening. Adele Aus der Ohe played a concerto.

Alfred Reisenauer was heard in piano recitals in Mendelssohn Hall Thursday afternoon.

The last of the People's Symphony Orchestra concerts was given under the direction of F. X. Arens in Cooper Union Hall Thursday evening to a large audience. Edward Johnson and Henrietta Michelson were the soloists.

Jules Lumbard, a former well-known singer, has been admitted to the bar, and will practice law in Omaha, Neb.

A musicale for the benefit of the Little Mothers' Aid Association was given in the Astor Gallery of the Waldorf-Astoria Friday.

The Mannes Quartette gave a chamber music concert in Mendelssohn Hall Friday evening. Dr. Richard Strauss played several of his own compositions.

Hermann Klein and David Bispham will repeat their lecture recitals in the new Lyceum Theatre April 11.

MAGAZINE NOTES.

Elbert Hubbard has issued in fine shape the March number of his "Little Journeys to the Homes of the Great Philosophers." It is devoted to Aristotle (384-322 B. C.), Plato's pupil, a fairly large subject to treat in twenty-two pages. But what cannot genius accomplish? The January "Little Journeys" was devoted to Socrates, the February to Seneca. The remaining nine will treat of Marcus Aurelius, Spinoza, Swedenborg, Kant, Comte, Voltaire, Herbert Spencer, Schopenhaur and Thoreau.

Warren Elbridge Price's *Book Lover* is out for March, and a stunning number it is, full of joy and life. There are many half-tones of theatrical folk in it, and Mr. Price promises many more hereafter.

PERSONAL.

ROBERTSON.—Forbes Robertson will play his last engagement in this country this season on April 5 and 6, in Hamlet, at Harvard University, by invitation of the Faculty of the Department of English. A high honor, richly deserved.

LANGTRY.—Mrs. Langtry closed her season last Saturday night. She will sail for England to-morrow. Next season she will tour South America and Australia.

LACKAYE.—Wilton Lackaye was the guest of honor at the monthly reception of the Twelfth Night Club, held last week, and made an address on the present conditions of the drama in America.

MANSFIELD.—The performance last Monday night of Old Heidelberg brought out the fact that Richard Mansfield had been playing with a lamed ankle. He strained it walking down a flight of steps, but the strain was not inflicted upon the audience, as Mr. Mansfield refused to make a speech.

CRANE.—William H. Crane honored President Roosevelt with a call last Thursday, and was entertained for an hour.

WELCH.—Deshler Welch has in *The Booklovers' Magazine* for April an article entitled "Augustin Daly—Dramatic Dictator," the matter of which was drawn from Mr. Welch's association with Mr. Daly.

HACKETT.—James K. Hackett saw for the first time in English last night The Secret of Polichinelle, his own play, at the Garden Theatre, and was delighted with his purchase.

BOOTH.—Junius Booth, son of Mrs. Agnes Booth Schoeffle, is now in London, where he has signed to appear at the Garrick for the rest of season.

PADEREWSKI.—Paderewski is a great pianist, but a poor courtier. When he recently played at the Russian court the Czar said that he was delighted to find such talent in a Russian, and Paderewski answered that he was a Pole. Next day he was ordered out of Russia and told never to come back.

PINERO.—They were talking in London of sending Arthur Wing Pinero to Parliament the other day, when Mr. Pinero screwed down the lid with the statement that he was and is strongly inclined to any course which serves to turn people's ideas from the pursuit of "the mean political game." And at that he drew it mild.

SAVAGE.—Henry W. Savage is back in his New York offices from Chicago fully recovered from that city's grip.

STONE.—Mark L. Stone, general manager of the Paris Amusement Company, who is in town on business connected with the exhibition that his company will make at the St. Louis World's Fair, has engaged a number of members of the stranded French Grand Opera company to appear in the French Theatre at the Fair during the coming Summer.

MCGARVIE.—H. F. McGarvie, president of the Commissionaires' Association of the St. Louis World's Fair, returned to St. Louis yesterday (Monday) after a short business visit in New York.

PITT.—Charles Dibden Pitt, this season a member of the Maude Adams company, celebrated, on Feb. 29, the first birthday anniversary that had fallen to his lot in eight years. As a compensation for his ill-luck in having been born on the day that only comes once in four years—and sometimes only once in eight years—he received from the company a beautiful gold watch as a birthday gift.

MAGUIRE.—Thomas J. Maguire, who is under treatment at the New York Skin and Cancer Hospital for cancer of the tongue, was reported yesterday by the physicians as progressing very favorably. The second operation will be performed on him this week, and may involve the removal of his tongue. A movement is on foot for a benefit for Mr. Maguire, and, judging by the responses so far received, it will be most successful.

DAVID.—Nina David, the new prima donna, who will be presented in concert next season by Robert Grau, is said to be the only singer in the world who can sing "The Queen of Night" in The Magic Flute in the original key.

Portland (Ore.) *Telegram*, March 3, 1904.—The Chief Justice is the best vehicle Mr. Sully has had. It's a play with healthy heart interest. The scenic equipment leaves nothing to be desired.

TELEGRAPHIC NEWS

CHICAGO.

Henry W. Savage Invents a Spot Light—Weber and Fields' Big Business—Gossip.

(Special to The Mirror.)

CHICAGO, March 21.

Few changes are made by the new week in the remarkable list of attractions in town. The Metropolitan Grand Opera company, Weber and Fields, Red Feather, Sultan of Sulu and The Darling of the Gods all continue to pull together to make downtown as gay as of old in the evening. Chicago is pretty nearly itself again in this respect. The bills: Auditorium, Grand Opera; the Studebaker, Sultan of Sulu, second week; Garrick, Weber and Fields, second and closing week; Grand Opera House, The Darling of the Gods, with Blanche Bates, sixth week; Illinois, Red Feather, with Grace Van Studdiford, second and closing week; McVicker's, Eternal City, with Morgan; Great Northern, David Harum; Bush Tempie, players' stock, in D'Arcy of the Guards; La Salle, stock, in Belle of New York; Columbus, Heart of Maryland; People's, May Hosmer stock, in The Golden Giant Mine; Bijou, Deserted at the Altar; Criterion, Fatal Wedding; Howard's, stock, in From Rags to Riches; Thirty-first Street, Strange stock, in Kathleen Mavourneen.

The Studebaker, with its crowds at the afternoon and evening performances of Sulu, and the constantly increasing activity of rehearsal for The Sho-Gun, is the busiest dramatic centre in town. Such captains as George Marion and George Ade are in command, assisted by such able lieutenants as Madison Corey and Manager Harmeyer. The Sho-Gun will be revealed in Milwaukee. Arrangements have been made for a preliminary engagement there of three days immediately preceding the opening here. Mr. Savage has furnished from his own resources a new, improved, protected spot light for use in his Chicago productions. The candle is completely inclosed in a metal box, with a silica pane in front, a wire screen all around to prevent draperies igniting, and another screen around the rheostat, usually warm during use, at the base. There is also a protecting box at the switch. The whole invention seems very complete, light, effective and graceful.

Weber and Fields have filled the Garrick at every performance so far, and the house is virtually sold out for all performances this week. Lillian Russell ventured out in male evening attire at the opening of the engagement. Louis Mann's brightness and ability are gaining recognition, and some day he may be able to come back with that scintillant comedy, The Consul, to fill a Chicago theatre for a week or two. The two famous stars and owners furnish their usual full measure of laughs.

The new musical farce at the La Salle is to be called The Royal Chef, and the bits I have seen in rehearsal indicate it will have the elements of real success. Some of the numbers certainly have the proper spirit and melody. Ben Jerome, at the piano, keeps touching up his music, but declares there will be no further imitations of Peggy Brady. The book and lyrics of The Royal Chef are by George E. Stoddard and Charles S. Taylor, instead of Mr. Stoddard alone, as recorded in this column last week. There are three acts, and the locale is the Isle of Oolong. The Chef goes on next Monday.

The local Elks' benefit will take place at the Auditorium next Monday evening, with a production of The Mikado and vaudeville as the attraction. The bill includes Mrs. Tom Thumb, Helen Dale, Hadji Tahar and troupe, Harry Le Marr and Erle Winter.

The work of refitting the Iroquois is supposed to be going on inside its guarded doors, but Treasurer Noonan and others of the management reply to questions with the remark that they have nothing at all to say on that subject.

William T. Gaskill, formerly of Rowland and Clifford's forces, will take the Gaskill stock out for a spring and summer tour.

An elaborate production of Ivy Leaf is announced for the People's Easter week.

Ellis Glickman tells me he has secured the concession of the Russian Village and Theatre at the St. Louis World's Fair, and will use forty singers and dancers.

The baggage and scenery of the Grand Opera organization filled eleven cars, and Richard Guthmann, who transferred it to the Auditorium, says it's the biggest consignment of the kind on record except Mrs. Carter's Du Barry outfit, which filled six cars.

The Bijou is the first of the local theatres to be equipped with iron piping inclosing wires for border and footlights, an invention of a Chicago firm.

A man who was in direct communication with Cleveland's last week says $800 was paid for Henry R. Dixey and Frank Aiken and the sketch, Over a Welsh Rarebit, for last week's engagement.

Walter J. Wilson, Lawrence Dunbar, William Young, James Morton, Isabelle Barr, and Lillian Coleman are in Loren J. Howard's stock. Edwin Rowe, Frank Buckman, Frank Billaux, Frank Dunn, Harry Spingold, Mercedes Don Carlos, Clara Brown, and Marie Edmunds are in the stock at the Thirty-first Street.

The cast for The Sho-Gun to date: William Henry Spangle, Christopher Bruno; Hanki Pank, Etienne Gerardot; General Kie Otori, David Torrance; Flai-Hai, Sho-Gun of Ka-choo, Edward B. Martindell; Tee-To, Clyde L. McKinley; Princess Hunni-Bun, Anna Wilson; Omee-Ami, Trixie Friganza; Moo-Zoo May, Adelaide Sharp; the Dowager Hi-Faloot, Florence Morrison.

Shakespeare, out on the West Side, at May Hosmer's People's Theatre, and at the lowest popular prices, was fully as successful last week, as regards attendance, as Shakespeare downtown at a dollar by Mr. Warde and Mr. James and their company. The People's tribute to the peerless dramatist was Richard III. It was well acted and beautifully staged. In the title-role Francis Boggs revealed the intelligent, enthusiastic and careful student as well as the actor of ability. He succeeded for the most part in attaining the intellectual depth and dominance in the character which is required for the Shakespearean quality, but like the majority of actors in these greatest roles he weakened his own and the entire performance by too low tones and indistinct enunciation. In this respect of adequate oral conveyance Fritz Leiber, as Buckingham, was the best in the cast, with the possible exception of James Nelson as King Henry. Mr. Leiber's every speech was marked with care, study and discretion. In a similar manner Frances Young excelled as Queen Elizabeth. Carl Winterhoff played Richmond; Walter Green, Norfolk; George MacDowell, Tressell; Edwin Wallace, Lord Stanley; John Gleason, Catesby; Arthur Hunt, Oxford; Henry Walters, Blunt; Harry Cone, Lieutenant; Albert West, Lord Mayor; Sam Bransky, Tirrel; William Roberts, Forrest; Charles Marsh, Dighton; Ray Barnard, King-at-Arms; Frank Bennett, Officer; Nellie Willard, Prince of Wales; Gertrude Ritchie, Duke of York; Eunice Murdock, Lady Anne; Louise Butler, Duchess of York.

Shakespeare downtown, at McVicker's, revealed an Othello that pleased the critics—that of Louis James. It was recorded as an admirably even, fine performance, and the audience was unmistakably absorbed in all the words and movements of the Moor. Mr. Warde was hoarse, and his Iago a bit uneven. It was regarded as Boothlike by some of the critics.

Alma Kruger's Desdemona, and Norman Hackett's Cassio were highly praised. Painstaking, sincere, capable, Miss Kruger always gives a good account of herself in these exacting roles.

Chicago has enjoyed Red Feather, and given especially enthusiastic applause to Grace Van Studdiford and the comedy in the opera. The beauty and elaborateness of the production quickly won full appreciation. George J. Tallman as Trevors and Alfrend B. MacGahen as the Crown Prince, pleased as actors and sang finely. Cora Tracy was a dainty Spanish girl, and won encores with her contrallo solo. Red Feather goes with a dash, smoothness and brilliancy that make up for certain things which might be regarded as shortcomings from a popular point of view. The attendance has been large.

Gus Hill's Lilliputions in Gulliver's Travels at the Great Northern last week satisfied two packed matinees and several big night audiences. The eight little men and women, Prince Giovanni, Louis Merkel, James E. Kosen, Herbert Rice, Martha Weis, A. T. Darcy, William Platt, Selma Goernes, and some clever bigger ones, with a lively chorus, furnish lots of good entertainment. Merkel made a hit as a comedian and the conversational song and dance had to be repeated several times. "Too Many Miles From Broadway" also pleased.

The Sultan of Sulu again is doing an immense business at the Studebaker, and every performance is punctuated with unmistakable demonstrations of approval. Gertrude Quinlan's airy dancing approaches nearer perfection than ever, and Fred Frear has the audience captured all the time he is on. Frank Moulan's Ki-Ram was as successful as ever. Cheridah Simpson served to please thoroughly as Henrietta, Blanche Chapman as the judge, Walter Lawrence as the Lieutenant and George O'Donnell as the Colonel. The united convicts (Moulan and Frear) are the comedy hit of the production this time. The crowd which packed all the floors of the Studebaker on St. Patrick's Day saw several names in the cast with peculiar clearness: John J. Fogarty, John T. O'Day, (Nubians), Quinlan, Collins and O'Donnell.

Charles J. Stine, formerly of Chicago, writes from Australia that he is meeting with success with his traveling stock company there. The company includes Ralph Julian, Maie Clayton, Win Douglas, Marjorie Ford, Merle Stanton, George S. Stephenson, Margaret Marshall, Herman Schlorr, Ralph Bicknell, Reba Haight, Olive Evans, Charles Bates, Alice Mitchell, Lily Kane, Mrs. George Stephenson, Charles R. Bailey, Fred Duval and May Martin. Mr. Stine has placed an offer with Milo Bennet for the sole right of Other People's Money for Australia.

With Blanche Bates in the cast of Madame Butterfly, at the Grand next Wednesday afternoon, will be Ada Lewis, Fern Willard, Ruth Pressels, Rankin Duval, Harrison Armstrong, Albert Bruning and E. P. Wilks. George E. Lask will direct the production. Robert T. Haines, George Arliss and Miss Bates will play the little farce, My Aunt's Advice, which will precede the Butterfly.

Bruce Edwards has arrived in advance of Fritzi Scheff, to appear at the Illinois after Red Feather.

Wedded and Parted followed Deserted at the Altar at the Columbus, and the crowds seemed to like both.

OTIS L. COLBURN.

BOSTON.

John Drew and Virginia Earl—Musical Offerings—Wellesley College Dramatics—Notes.

(Special to The Mirror.)

BOSTON, March 21.

Musical attractions are pouring in upon Boston now and frivolity promises to be the rule for the remainder of the season at most of the houses.

The conspicuous exception and the only one of serious dramatic importance was John Drew, who appeared at the Hollis, opening his engagement with Captaine Dieppe. The play will not hold the stage all the engagement, however, as it is already announced that The Second in Command will be revived for the second and last week.

Virginia Earl is a newcomer as a star at the Globe, although a sure favorite from past engagements, and she is sure of a good fortnight with Sergeant Kitty. The publicity department thought of a scheme last week that took the wind out of the sails of every other promoter in town. St. Patrick's Day had two parades, and quietly and unostentatiously a few thousand green rosettes, simply with the words Sergeant Kitty, were provided. The street badge venders were as green as their ribbons with envy, for these were all snapped up, and Hibernian Boston turned itself into a walking advertisement for Virginia Earl.

James T. Powers is back in the city again for his second starring engagement this season. He is at the Boston this time, and he gives The Medal and the Maid with the same cast which appeared in New York with him. This is the first appearance of Ruth Vincent in Boston, but Emma Carus, late of The Defender; Georgia Caine, still later from Peggy from Paris; W. T. Carleton, and Ignatio Martinetti are favorites.

Mother Goose opened a stay of indefinite duration at the Colonial to-night, with a cast including Joseph Cawthorne, Harry Bulger, William Macart, Viola Gillette, Leila McIntyre, and many others who were at that house last year in The Sleeping Beauty and the Beast.

Nat M. Wills is at the Majestic this week with A Son of Rest, which introduces him in that type of hobo life which he gives with such drollery. His supporting company is one of excellence, diminutive Will Archie making a hit altogether out of proportion with his size.

The Prince of Pilsen enters upon its last week at the Tremont this week, and at the Nance O'Neil matinees The Fires of St. John and Camille will be revived, after which another novelty, Judith, will be presented. It is an adaptation of Adelaide Ristori's success, but has only been played by Miss O'Neil in San Francisco. Her Meg Merriles proved a powerful impersonation in a tedious play that seemed hopelessly old-fashioned.

Soldiers of Fortune was well received at the Grand Opera House to-night, and the production was all the more interesting from the fact that Robert Edeson had already played the piece in town at high prices this year. The present production stands the test of comparison decidedly well.

Under the Gaslight, at the Castle Square, has nearly all the favorites in the stock company back in the cast, and will be followed by a revival of The Marble Heart, the old-timer which made such an impression here three seasons ago.

Edward Harrigan is playing his first engagement at popular prices in Boston at the Columbia this week, reviving Old Lavender, which he has not played here for a number of seasons. It was at this house that he first gave Reilly and the 400 here.

Saved from the Sea, which had been played here by combinations many times with uniform success, is the bill at the Bowdoin Square this week with the stock company. It will be followed by a production of Leah the Foresaken.

Across the Pacific has already won popularity in Boston, but it promises to have another good week at Music Hall with Harry Clay Blaney in the character of the venturesome newspaper correspondent.

The Hub has gone out of existence as an English-speaking playhouse, temporarily it is probable, but at present the transformation is complete. The J. Silbert Stock company, which was forced out of Chicago by the closing of the theatre, now holds the stage here with Yiddish plays and gives repeated changes of bill, with Romeo and Juliet and King Lear as two of the pieces given this week. Sunday performances are given, too, of regular plays, while the other houses simply give vaudeville shows "for charity."

Out at Wellesley College last week the girls gave a performance of Lady Rose's Daughter, dramatized from the novel by one of their number. It was especially interesting to those who had seen the version in which Fay Davis played, and it must be confessed that the novice was decidedly successful in several respects.

John Craig, according to a rumor in the *Sunday Post's* Iconoclast column, will be back at the Castle Square next season. As Mr. Crosby, who is supposed to be The Man Who Pays, is a great personal friend of Mr. Craig, this may be set down as a fact. Rumor has it that there may be a wholesale reorganization of his stock co. next season.

Mrs. Frances Bates Batchelder, whose husband is a millionaire shoe manufacturer, is going to London to make her debut in grand opera.

John W. Luce and H. H. Luther, the Red Elephant hustlers, are no longer doing the press work for Nance O'Neil. Their success was by far the greatest known in Boston this season, and they did a big share toward making the matinees the fad they became. McKee Rankin recognized that fact, as was shown by a deserved complimentary letter which he sent to them.

Forbes Robertson and Gertrude Elliot are coming to Boston 5 and 6, and will give two performances of Hamlet in Sander's Theatre, Harvard College, as their farewell to America. They will adopt the Ben Greet idea, and will play the tragedy without scenery, in the primitive fashion of the Elizabethan days.

It was Harvard night every evening of Mrs. Leslie Carter's engagement at the Hollis. Her son is a freshman at the university across the Charles, and every night he had friends at the play and brought them behind the scenes to present them to his mother. On the day after her engagement closed she entertained a party of them at the Touraine. This was her last engagement at a syndicate house. She now starts on several weeks of one night stands on the way to San Francisco, but with splendid guarantees in every case.

Lulu Glaser's fortnight at the Colonial was so successful with Dolly Varden that a quick change in plans was made and she will return to Boston Easter Monday for another fortnight, this time at the Globe.

Ada Relan was the noted theatrical visitor at the Whistler exhibition last week, but unlike some of her sister artists, she came quietly and without ostentation in the morning, when visitors were few, so that she could study the pictures.

John Graham may resign from the management of Looping the Loop so as to devote himself entirely to Graham's Mardi Gras company.

Henry B. Harris, of the Hudson, has been in town during the past week looking out for the coming here of Soldiers of Fortune.

Thomas MacLarnie, of the Castle Square, will go to Elitch's Garden, Denver, for the summer season. Walter Clarke Bellews saw his work when The Other Side of the World was given here last fall.

Horace Lewis has been taking part in several of the productions at the Nance O'Neil matinees. His absent-minded professor in Guy Mannering was one of the redeeming features of the play. Alonzo Price, son of Mark Price, also appeared in that play.

The *Herald* and *Globe* have decidedly changed their advertising rates during the past week, and with the new Hearst paper starting in to-day, the theatres do not altogether know where they are at.

The committee to which was referred the proposition to pay the salary of the late H. A. Clapp to his family has followed its precedent and reported that it ought not to pass on the measure, but it may be taken up in the Legislature just the same.

Leonore Bradley, for so long a valued member of the stock company at the Castle Square, was given a farewell reception by the Actors' Church Alliance last week. She is going to Philadelphia to join a stock company, and her friends took advantage of this opportunity to wish her good luck on the change which she has made. Many of the best known players in town were present at the tea and reception.

Izetta Jewel was visiting in town last week, when she received a telegram asking her if she could go to Pawtucket, where the leading lady of a stock company was taken suddenly ill. She went and played the leading role in A Noble Slave, given under the title of The Social Outlaw, scoring a hit. She will remain there for some time. When she was at the Castle Square she proved her value as a quick study.

JAY BENTON.

PHILADELPHIA.

Theatre Commissioners' Report — Lawrance D'Orsay and Maude Adams—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 21.

The special Theatre Commission appointed by Mayor Weaver in January to inspect our theatres has handed in its final report, and it will be made public some time this week. It is said the Garrick Theatre has ignored the Commission's direction for safeguards, as has also the Academy of Music, in minor details. The Mayor has not granted the licenses for 1904 and insists that the alteration must be made as ordered, and as he has the power he will take drastic measures unless orders are immediately complied with. The Theatre Commission will not be disbanded, but remain in force until the season ends.

Heinrich Conried, of the Metropolitan Opera company, and the opera guarantors for the season in this city are now in controversy as regards $5,000, which it is claimed is the deficit. The guarantors claim that ordinary productions makeshift casts, etc., are the cause. If we have opera for next season under the guarantee system, the contract will be so tightly drawn that Philadelphians who are willing to pay any amount will see the original casts as presented in New York.

Lawrance D'Orsay, with The Earl of Pawtucket, has made a genuine hit, attracting fashionable houses, and remains for the coming week.

Maude Adams is in her second and final week at the Broad Street Theatre with The Pretty Sister of Jose, which has not hit the public fancy, but nevertheless the popularity of the star has attracted fair patronage. Virginia Harned follows with The Light that Lies in Woman's Eyes.

The novelty for the week is the new romantic comedy opera, A Venetian Romance, by the Frank L. Perley Opera company, which opened to-night at the Chestnut Street Opera House for a two weeks' engagement. It is a most beautiful production, pleases the eye and the ear, with an exceedingly large and liberal cast that insures its success, judging from its initial reception here by fashionable and critical audiences. Mask and Wig Club in Alice in Another Land April 4. E. H. Sothern April 11.

At the Garrick Theatre Three Little Maids are in their second and last week to medium houses. Checkers, after doing three weeks' time at the Walnut Street, will be brought to this house to fill in the week of March 28. Ada Rehan and Otis Skinner are booked here April 4 for two weeks.

The Storks, a musical comedy from the Windy City, opened to-night at the Walnut Street Theatre for a two weeks' stay, with a large company, pretty scenic surroundings, interesting and pleasing plot, unfolded in two acts, three scenes. There are shapely girls and pretty music that prove attractive as a "Benefit Racket Card."

George W. Monroe in My Aunt Bridget is at the Auditorium this week, opening to good business, giving an entertainment that pleases the masses. This is the final presentation in this city of My Aunt Bridget for several seasons. Happy Hooligan follows March 28. Buster Brown April 4.

By Right of Sword, a romantic comedy in four acts, with Ralph Stuart in the star role, holds the week at the Grand Opera House, and met with a good reception to-night. Arizona comes March 28: The Fortune Teller, April 4; In Old Kentucky, 11.

At the Park Theatre, Robert Emmett holds the week, with the original cast, headed by Robert Couness (title role), and Angela Russell. Business good. The Chaperons follow, March 28; Foxy Grandpa, April 4.

The National Theatre has a good card this week in Terry McGovern, pugilist, assisted by Mrs. Terry McGovern, who appears as Nell, the Waif, in Theodore Kremer's The Bowery After Dark. Opening house crowded and everybody pleased. The Smart Set, March 28.

Queen of the White Slaves, full of startling sensations and a big company, the attraction for week at the People's Theatre, opening fair. Queen of the Highway follows, March 28.

Man to Man, a comedy drama aided by special scenic effects, is at the Kensington Theatre this week, and pleases the patrons, as many songs and dances are introduced as added features. Mamie Fleming and her company in the Gold King, comes March 28.

Benefits: For the Actor's Home, at Forepaugh's Theatre, afternoon of April 1. For the Actor's Fund, at the Garrick Theatre, afternoon of April 14.

There is always trouble at the Star Theatre between managers and owners. The season opened Aug. 15, with Frank V. Dunn, proprietor, with weekly change of dramatic combinations, then altered to a burlesque house, which lasted two weeks; closed for one week, and re-opened Feb. 22, with M. W. Taylor as the new manager, with dramatic combinations. On March 17, a bill of equity was filed in court by M. W. Taylor, to have Frank V. Dunn and Frank Waldman enjoined from interfering with his position as manager, and also to secure possession of the receipts.

The Star is open as usual this week, with Nobody's Claim, and for the Friday matinee and night, Sapho. Booking for March 28, An Heiress to Millions.

The Columbia Theatre presents The Gambler's Crime this week, with Sadie Connelly and Maude Stanley prominent in the cast. They are working hard here for success and to hold their patrons until they remove downtown to the Arch Street Theatre, of which they come in possession very soon, when Charles Blaney will make extensive improvements. A Break for Liberty (founded on the Biddle Brothers escapade), March 28.

Forepaugh's Theatre Stock company are giving a meritorious rendition of Article 47, with Caroline Franklin, Lenora von Ottinger, George W. Barbier and the noted organization to large, well deserved patronage. Dangers of a Great City, March 28.

Darcy and Speck's stock company, at the Standard Theatre, appear this week for the first time in this city in Louis Eagen's sensational melodrama, The Crimes of New York, with appropriate local scenery, usual excellent cast, and profitable patronage. Tracy, the Bandit, March 28.

The stock company of Keith's Bijou Thatre is now complete. Louis Bishop Hall is the latest addition. The Little Minister will inaugurate the season April 4.

Parsifal in dramatic form will shortly be produced at the Grand Opera House.

The German stock company at the Arch Street Theatre is nearing the close of the season, and appeared this week in The Prison, The Wild Cat, Renaissance, Two Orphans, and 500,000 Devils. At a meeting of the German Theatre Association it was determined to build a new theatre to cost $100,000, stock to be sold only to members of the association. Committees are now at work on it.

Dumont's Minstrels, at the Eleventh Street Opera House, have an entire change of burlesques, The Earl of Paw-Took-It, Department Store Concerts, etc., to good houses.

Bostock's Wild Animal Arena, with new and startling acts, continues a popular resort and worthy of patronage.

Atkins Lawrence, the actor (age about sixty years), obtained a license at the City Hall this week to marry Virginia Anna Ariund, of St. Paul, Minn.

S. FERNBERGER.

WASHINGTON.

William Faversham—'Way Down East and The Fortune Teller—Concerts.

(Special to The Mirror.)

WASHINGTON, March 21.

William Faversham in Lord and Lady Algy is the week's offering at the New National. Julie Opp shares the honors. An excellent company comprises Charles Harbury, Percy Lyndal, Charles Bertram, E. Y. Backus, Louis La Bey, Albert Cowles, Edwin Hale, John Armstrong, H. Carlton Redding, Ira Hards, John C. Tremayne, Madeline Rivers, Marian Childers, Sara Leigh, Maud Hosford and Mabel Roebuck. Ethel Barrymore follows.

'Way Down East, although its eighth appearance in this city, is as strong as ever as an attractive drawing card for the Columbia tonight. Phoebe Davies and a strong company, that includes Robert Fischer, Ulric B. Collins, John Brennan, William P. Ellwanger, John H. Bunny, Sarah Stevens, Marion Louise Shirley and Ella Hugh Wood, win approval. Glittering Gloria comes next.

The Fortune Teller, under the direction of Milton and Sargent Aborn, opens to a crowded house at the Lafayette Square. A large and talented company give a capital performance, the principal artists being Edna Bronson, Grace Orr Myers, May Emory, Bertie Dale, Grafton Baker, Robert Lett, Harry Turpin, Edward S. Metcalfe, Phil Branson and Herman Hirshberg. George W. Monroe in My Aunt Bridget is next week's announcement.

Selma Herman, an emotional actress of strong attainments, is the star in Heuck aand Fennessey's scenic production of The Charity Nurse at the Academy of Music, where the play opened to-night to a packed house. The support fulfills every requirement. Driven from Home is the underline.

The Power of the Cross, across the avenue at the Empire, is another play that enlists attention, and a double attendance to-day of large proportions passed a favorable verdict. Hermine Shone heads a good company. East Lynne next.

Sunday night concerts embraced the ever popular Washington Symphony Orchestra, under Reginal De Koven's direction, at Chase's, when the soloists were Tom Greene, operatic tenor, and the Apollo Male Quartette, William D. McFarland, Perry B. Turpin, Frank B. Reeside and J. Walter Humphrey; and the appearance of the Washington Sængerbund Seventy Male voices, with the full United States Marine Band, at the National Theatre, with Mme. Anita Rio, soprano; Michael Banner, violin virtuoso, and F. Weber, tenor, as the soloists. At both houses the attendance was large.

Channing Pollock, brimful of business, was an energetic visitor during the week in the interest of 'Way Down East. Mr. Pollock is at work on a new play in which Grace George will be seen next season.

Mrs. Langtry, after a good week at the Columbia Theatre in Mrs. Deering's Divorce, concluded her American season Saturday night. On Wednesday Mrs. Langtry and the English members of her company will sail for Europe.

Ernest Betz, the gentlemanly young assistant treasurer of the National, is happily recovering from a serious illness, that has kept him from his post of duty for a time.

The rumor that has run riot in various outside papers that the Lafayette Square Opera House would be run as a vaudeville house after this season is denied by Manager Ira J. La Motte. The house will continue under its present management, and the prevailing policy will be continued.

Creatore and his Italian Band, with Madame Barili, soloist, are announced for a concluding concert at the Columbia next Sunday night.

JOHN T. WARDE.

ST. LOUIS.

The Office Boy—Amelia Bingham—Joseph Murphy—Melodrama.

(Special to The Mirror.)

ST. LOUIS, March 21.

The Office Boy came to the Olympic Sunday evening. Frank Daniels is seen in the title-role Mr. Daniels is always funny and in his latest piece he has achieved an unusual success. Among the company are Bonnie Maginn, Sallie Fisher, Susanne Halpren, Ida Gabrielle, Marion Harte, Maude Welsh, Irene Frizelle, Leslie Mayo, Gertrude Doremus, Alfred Hickman, and Sydney Toler. Julia Marlowe March 28.

Amelia Bingham began a week's engagement at the Century last night in Olympe. Her support includes Harry Woodruff, Creston Clarke, J. H. Gilmour, and Edgar L. Davenport, the latter being engaged by telegram for a leading role, which he assumed in St. Louis for the first time.

The venerable Irish actor, Joseph Murphy, began his annual engagement at the Grand Sunday afternoon, presenting his plays of last season and some twenty years previous, Kerry Gow and Shaun Rhue.

Mae Howard, who has heretofore held supremacy among burlesque queens, made her appearance in more legitimate work Sunday afternoon at the Crawford in her new play, Mlle. Fi Fi. Her support includes Allen Curtis, Frank Damsal, Charles Burnham, Fannie De Cook, Cardownie Sisters, and a large chorus.

The Imperial offering this week, beginning

Sunday afternoon, is The Great White Diamond, a melodrama of good standing, in which sensational features follow each other rapidly. Little Lola, the child heroine, is a member of the company.

The Factory Girl is the Havlin bill this week.

Charles B. Dillingham cannot be numbered with the managers who have little faith in St. Louis as a theatrical city during the World's Fair. Mr. Dillingham has not only made a late season engagement for Fritzi Scheff, but he has also engaged the Olympic for Frank Daniels. Miss Scheff is to come in May. It was originally announced that she would be here two weeks, but it is said now that the engagement will be indefinitely extended. Mr. Daniels will follow her in August. Two more fair engagements have been announced for the Century Theatre. They are Marie Cahill in Nancy Brown, and H. M. Blossom's show Checkers. They will follow the Erminie engagement at the Century in May.

J. A. NORTON.

BALTIMORE.

Glittering Gloria—William H. Crane—New Prize Play—A Frisky Lion.

(Special to The Mirror.)

BALTIMORE, March 21.

The offering this week at Ford's Grand Opera House is Glittering Gloria, presented by Fisher and Ryley. Among those in the cast are Cyril Scott, Ferdinand Gottschalk, Percy F. Ames, George A. Schiller, Forrest Robinson, Eugene O'Rourke, E. Lovat Frazer, Edward F. Gore, Adele Ritchie, Gertrude Gheen, Channez Olney, Flora and May Henglar, and Amy Forsland. The production was beautifully staged and costumed. Hermann, the magician, will be seen next week, and will be followed by Herbert Kelcy and Effie Shannon in Sherlock Holmes. Chauncey Olcott will begin an engagement on April 11.

William H. Crane appears in The Spenders at the Academy of Music. In his company are Lucille Flaven, Lida McMillan, Marion Johnson, Anne Caverly, John Flood, George S. Spencer, Samuel Reed and Charles Crawford. Robert Edeson will be at the Academy Easter week in his new comedy, Ranson's Folly.

At Chase's Theatre the George Fawcett stock company, with Percy Haswell, presented for the first time on any stage a new play, O Kiku San, this year's prize play, an American-Japanese comedy in four acts, by A. Roland Haven. The play, though bearing a Japanese title, is essentially a comedy of American and Japanese life in the diplomatic circles of Washington. All the action takes place in the Japanese Embassy in Washington, thus affording opportunity for attractive stage setting. The production is decidedly creditable. Miss Haswell plays the title role effectively, and she is well supported by the full strength of the company. Next week there will be a double bill—Othello and Rip Van Winkle.

Why Women Sin is the title of the melodrama which holds the stage of the Holliday Street Theatre. Child Slaves of New York next attraction.

The Moonshiner's Daughter is the offering at the Bijou. It is a rather sensational drama, but pleases the tastes of the patrons of the house. The New Fast Mail is the underline.

Sousa and his famous band will be heard at the Lyric April 15, 16.

Next Saturday Creatore and his Italian band will give two concerts at the Lyric. The advance sale has been very large, so a financial success is assured.

Adele Aus Der Ohe, pianist, will close the Peabody recital season next Friday afternoon. The season has been the most successful in the history of the Peabody.

Adele Ritchie is taking a course in physical culture. Miss Ritchie's work in Glittering Gloria stamps her as an artist.

Percy Haswell sings a Japanese song and dances a sword dance at Chase's this week. They are both creditably done.

George Fawcett has just returned from New York, where he went to engage members for a Spring and Summer season, which will follow Percy Haswell and the present company at Chase's.

John Flood has spent the week in renewing the many friendships made during his long engagement in the stock of the old Lyceum. Mr. Flood was popular from the outset, and his leaving was a matter of universal regret.

The William H. Crane company's season has been extended until the middle of May. At its conclusion the comedian will leave for England to see the London production of his play for next year, Business is Business.

The Eagles are progressing with their work of making ready for the convention which they propose holding in this city next Summer. The place for holding the convention was selected several months ago, and they have decided to hold it here notwithstanding the great fire.

Paul Hallwig, the portrait painter, has just completed a new portrait of Manager James L. Kernan. It will be hung in the lobby of the Maryland.

A lion cub created considerable excitement on the stage of Ford's Grand Opera House one afternoon last week. It appeared in An English Daisy, and was considered playful and harmless and thus was permitted to wander about the stage. In a spirit of curiosity it put one of its paws in a glue pot, and not understanding the new sensation it became thoroughly frightened. Its antics alarmed the chorus, who thought the animal had a fit. However, it was soon caught and the trouble remedied. It was still curious regarding the glue pot, but thereafter contented itself with sniffing at it.

HAROLD RUTLEDGE.

PITTSBURGH.

Herbert Kelcey and Effie Shannon—Charles Hawtrey—Parsifal Continues.

(Special to The Mirror.)

PITTSBURGH, March 21.

Sherlock Holmes drew large audiences to the Bijou to-day at matinee and night performances. Herbert Kelcey plays the title-role in a finished and clever way, and Miss Shannon makes the most out of her small part of Miss Faulkner, while the supporting company is good. The clientele will migrate next week to the wild and wooly West, at Cripple Creek.

That Uncle Tom's Cabin had arrived in town was made known this morning out in the East End, where Uncle Tom, Eva and the rest of the family paraded the streets, preceded by a band. A large audience was present to-night at the Empire, and Al. Martin's production seemed to hold its attention. Mason and Mason in Rudolph and Adolph will follow.

Parsifal began its second week this afternoon at the Grand, and everything runs quite smoothly. Business will likely be good throughout the week. Lovers' Lane is the underline.

Charles Hawtrey in Saucy Sally is the attraction at the Nixon this week. Conried Grand Opera company next week, giving five performances.

At the Alvin is Julia Marlowe in When Knighthood was in Flower. Following is Marie Tempest in The Marriage of Kitty.

Last Saturday afternoon the eighteenth series of concerts, which closed the ninth season of the Pittsburgh Orchestra, the sixth season with Victor Herbert as conductor. The programme was excellent, and Madame Shumann-Heink, as soloist, added greatly to it.

ALBERT S. L. HEWES.

CINCINNATI.

The Light that Lies—Why Girls Leave Home—Other Attractions.

(Special to The Mirror.)

CINCINNATI, March 21.

Virginia Harned returned to the Grand to-night for her second engagement this season, opening with E. H. Sothern's play, The Light that Lies in Woman's Eyes. On Thursday and Friday nights she will revive Pinero's Iris, and on Saturday matinee and night will be seen in Camille. Frank Daniels in The Office Boy 28. Richard Mansfield in Old Heidelberg, Ivan the Terrible, and Beau Brummel week of April 4.

The German Theatre company was seen last night at the Grand in Die Mascinenbauer, a character play, with songs and dances by Wireauch. The usual careful and competent performance was given, and the house was well filled.

Vance and Sullivan's company in Why Girls Leave Home is this week's offering at Robinson's, and seems to please good sized audiences. Rachel Goldstein follows.

His Last Dollar is the bill at the Walnut this week. David Higgins and Grace Atwell have the leading parts.

Whittaker and Nash's production of At Cripple Creek is the bill at the Lyceum, where it is playing a very successful return engagement.

The students of the Cincinnati School of Expression, under the direction of Miss Mannheimer, will give Sydney Grundy's The Snowball, preceded by The Minister's Wife, at the Odeon, March 24. A number of Shakespearean scenes are also in preparation for April 23, the poet's birthday.

Willis L. Holmes, of the In Convict Stripes company, and Myrtle Webb, an aerial performer, who is recovering from a protracted illness here, were married at the home of the latter March 15.

Jeannette's Wedding and Der Freischutz, which had not been performed in this city for years, were given by the College of Music School of Opera at the Odeon March 17, with success. Dell Martin Kendall, Ethel Irwin, Viola Hopkins, Carl Gantvoort, and Rudolph Greiss carried off the honors.

H. A. SUTTON.

ACTORS' SOCIETY BUILDING FUND.

At the end of last week the total amount subscribed to the building fund of the Actors' Society had reached $1,272, and notices had been received that arrangements for benefit performances are going forward in various cities. The Building Committee has decided to set apart a room in the new building to be called the Souvenir Room, in which will be kept the programmes of all benefits for the fund and a complete list of the subscribers.

The subscribers, in addition to those printed in THE MIRROR last week, are as follows:

Arnold, Florine, $3.
Barbier, George, $5; Bayer, Lillian, $1, Borovick, J., $1; Brooks, Irving, $5; Burke, Beatrice, $1.
Carlton, C. H., $5; Choate, Mattie, $3; Cleworth, Joseph, $3; Crandall, Jr., Harry, $1.
Davidson, E. G., $2; De Corsia, Edw., $1; Delavan, Mary, $1; Druet, Robert, $10; Druet, Mrs. Robert, $10.
Eastlake, Laura, $5; Ely, Gilbert, $2; Esmonde, Mercita, $3; Everts, Katherine, $1.
Ferguson, W. J., $1; Fernandez, Bijou, $5; Fernandez, E. L., $5; Fisher, Alfred, $10; Fisher, Katherine, $5; Fisher, Maggie Holloway, $10; Fitzgerald, Robert, $1; Fletcher, Kate, $2; Franklin, Caroline, $5; Fraser, Eugene, $2.
Germon, Effie, $5; Glidea, Helen, $1; Gleason, Mina Crollius, $2; Gleason, William L., $2; Granger, Fannie, $2; Gwynette, Harry, $1.
Hanson, John G., $2; Hascall, Lon, $5; Henderson, Mary B., $2; Henderson, William, $2; Hennings, Virginia, $2; Hope, Beryl, $1; Howard, Frank, $3; Howard, Jack, $1; Hutchinson, Barry, $2.
Johnstone, Gordon, $2; Jordan, Dorothy Lambert, $1; Jordan, John P., $1; Jordan, M. J., $10.
Kaufman, Israel, $1; Kelly, Frank M., $1; Kern, George, $1; Kimball, Grace, $1; Knapp, Harry, $1; Kyrell, Mrs. Nell, $1.
Lamp, William, $1; Learock, George, $5; Lentz, Howard, $1; Levian, Harry, $5; Lewis, Walter, $1; Lewis, Walter Pratt, $1; Lyle, Margaret Fay, $1; Lyle, Richard, $1.
Maitland, Arthur, $5; McClung, Robert, $2; McDowell, Edw. N., $1; Morse, Katheryne $1; Middleton, Edw., $5; Miller, W. W., $1; Miller and Kaufman, $5.
No Name, $1.
Preston, W. D., $1.
Roberts, Florence, $2; Roselle, William, $1; Russell, Marie Booth, $5; Russell, Samuel, $1; Rutledge, Pliney F., $2.
Sackette, Albert, $5; Sharkey, Jack, $2; Stafford, H. R. S., $1; Sterrett, Lee, $1; Stone, Laura M., $1; Stuart, Ann, $1; Sumner, Sara, $1.
Tooker, W. H., $5; Turner, W. H., $5.
Von Ottinger, Leonora, $2; Vyse, Walter, $1.
Walker, Starr King, $5; Wheeler, W. W., $1.

KLEIN-BISPHAM.

Hermann Klein and David Bispham gave a lecture recital in the Lyceum Theatre the afternoon of March 14 that was a novelty in the way of an entertainment. The lecture part, delivered by Mr. Klein, dealt with dialect and mannerism, the influence of dialect on vocal tone and singing tone, illustrating the faulty American diction. He first noticed this national defect when he saw Augustin Daly's company in London. The high pitched voice of the American girl, with her bad enunciation, was greatly to be deplored. He made a strong plea for greater purity and refinement of tone, for an improvement in enunciation, pronunciation and diction; that it almost all depended on how the child was trained. The great fault with our people, he said, is loud speaking and the use of impure and unsympathetic vowel sounds. The faults of childhood can never be eradicated entirely. The American girl is the brightest, most intelligent and most alert girl in the world, but her dialect is a most insidious thing. The trouble is there is no recognized model in Great Britain or America. A reform is badly needed. The dialect is a combination of various accents. In England more care is taken to soften the tones of voice. England's trouble is to get rid of mannerisms, and of these the speaker himself had many. Speech is used in song and song in speech. Hard work affects the voice. The correct mode of breathing, proper enunciation and diction were dwelt on instructively. To exemplify the points of the lecture David Bispham sang a number of songs in his effective style and with beautiful quality of voice. He also read from "Enoch Arden" the scene of Arden's return, with grace of expression and marvelous dramatic strength. The good sized audience was delighted with the unique entertainment, even if the lecturer did score Americans severely for careless speaking.

CALEDONIAN ENTERTAINMENT.

In Caledonian Hall, corner of Seventh avenue and Fifty-fourth street, last Friday night, Robin Ellis, the dramatic reader and character delineator, gave an entertainment that amused, delighted and instructed an overflow audience. The heroic spirit of Scotland was in the air from first to last. David Ferguson opened the programme with a military march on the bagpipes; Robin Ellis then recited, in a spirited manner, "What Do They Know of Scotland?" A broadsword dance was then excellently done by pretty Jessie Docherty, and was followed by a recitation by Christina Rutherford, who is a brave girl, for the recitation was "Curfew Shall Not Ring To-Night." Then one of the best bassos heard in New York this season, J. M. G. Brown, made a tremendous hit with a royal rendering of "The Lament of the Clans for Hector Macdonald," sung for the first time in America on that occasion. Julia Rudge, the well-known teacher and contralto, sang with fine effect "Angus Macdonald," "Oh, Whistle, and I'll Come to You, My Lad," "Will Ye No Come Back Again?" and the ever-welcome, when beautifully sung, "Annie Laurie." Florence Austin's violin fantasia on Scotch airs was prettily done, as was Jessie Docherty's Highland Fling. Then Florence Austin had to give a fantasia on Irish airs. J. M. G. Brown followed with a delightful Irish song, "Father O'Flynn," which surely inspired the late Richard Hovey's "Barney Magee," and Robin Ellis recited "Lochiel's Warning," "Cuddle Doon," "Young Lochinvar," "Phillida Flouts Me," and "Why So Pale, Fond Lover?" the last three musically illustrated by Stanley Hawley at the piano. The manner in which J. M. G. Brown sang the greatest war song ever written, Robert Burns' "Scots Who Hae with Wallace Bled," was worthy of grand opera. It was magnificent.

Mr. Sully shines in his own particular and individual way. The plot is logical. The Chief Justice is the best thing he has brought us yet. It has touches of pathos and sparkles with humor.—*Portland (Ore.) Telegram, March 3, '04.*

STANHOPE-WHEATCROFT MATINEE.

At the Manhattan Theatre last Thursday afternoon the students of the Stanhope-Wheatcroft Dramatic School appeared in a public performance before an audience that completely filled the playhouse. The programme was very long, but it was sufficiently interesting to hold the spectators until the final curtain. Among the young players who appeared were several of far more than common ability. A new little play of considerable worth was brought into view, and the excellent work of the school was well demonstrated by the smoothness and strength of the entire performance. The matinee was, indeed, one of the most successful ever given by the school.

The particularly interesting feature of the afternoon was the presentation of a series of three short sketches by Rachel Crothers. The group bore the title of The Point of View, a title that was used last season by Edith Ellis Baker for her excellent drama that was presented at Mrs. Osborn's Playhouse. Except for the title Miss Crother's work is original and is of an unusual—but not a bizarre—style of construction. Three separate groups of characters appear successively and each group plays an episode that has no connection with the others save that the action takes place in the same environment. The stage setting represents the summit of a hill in rural New England, and to this place come three parties of holiday-makers. Each group finds a different inspiration in the environment, according to their several stations in life. Thus, while there is no consecutive story unfolded, various human emotions are brought together reasonably and are placed in fine dramatic contrast.

The first group that appears at the hilltop is composed of country girls and boys out for a picnic. One of their number, Eve, has come to feel cramped by the narrowness of life in the nearby village and is about to launch forth—strong, self-reliant and hopeful—to seek fame as a singer in New York. The country boy who loves her resigns himself to waiting in his humble home to provide a place for her in case she should fail. The curtain falls an instant, and rising discloses the second group of characters—artists from the city who are in the country for two weeks to breathe and dream. One of the two young women, Janet, is deluded by the belief that she is capable of great things in painting, and she ignores the love of her wholesome husband, Thornton, in order to devote herself to art. The other young woman, George, is a strong, capable, experienced woman of the artistic world, who really loves Thornton. She threatens to win his affection unless Janet comes to her senses. In the midst of a strong scene of mental combat news is brought that Thornton has fallen from a cliff and is dying. This calamity brings to the two women a common sorrow which bridges the abyss that opened between them. The third group of characters that visits the hilltop is of the multi-millionaire class—peevish people who have never experienced the joy of striving. Their concerns are altogether of money and of selfish love. But one among them, Mrs. Trevellyan, rises, through the inspiration of the surroundings, to a fine personal sacrifice; and another, Cicily, opens for once her padlocked heart and wins by that act the man whom she loves. There is intense and appealing realism in each of the episodes, and the three plots are worked out with dramatic skill.

In the first sketch of the trio Ivy Davis gave a buoyant, natural and very attractive impersonation of the ambitious Eve, and Linhart Belmont was a wholesome, honest and likable lover as Job. Admirable character studies were presented by Evelyn Dorian as Rena, Dorothy Gray as Hetty, Grace Colgan as Tilly, and Robert J. Wurster as Hiram—all young country folks. In the second episode Beatrice McClure played the role of the capable, generous George in a very delightful fashion, with a calm forcefulness uncommon among students of acting. Amelia Marvin was an attractive Janet, and when occasion demanded showed a good bit of dramatic fire. David McRoberts played Thornton with intelligence, and Howard G. Sloat was attractive and full of spirit as Freddie, an actor on a holiday. The third episode brought forward a fine, clean-cut young juvenile man in Sam B. Hardy, who played the hero, Jack; Grace Ranworth, who was a handsome and charming Mrs. Trevellyan; Anne Palmer, who looked very pretty and acted earnestly as Cicily; Harry Gregson, who was rather too blustering as Mr. Trevellyan, and Catherine Christie, who was true to the part of Harriett, a girl of fashionable society.

The second offering of the afternoon was The Flying Wedge, a farcical bit by Grace Livingston Furniss that has seen good service on the amateur stage. The little play was presented with lively spirit and won much laughter and applause. Robert J. Wurster as Tom Hurlburt, Herbert W. Treitel as Percy Suydam, Dorothy Gray as Cornelia Suydam, Catherine Christie as Nellie Suydam, Floss Forman as Kate Chester, Beatrice McClure as Mary Scribner, and Grace Colgan as Mrs. O'Flynn, the low-comedy Irish janitress, were all worthy of praise. The minor roles were capably played by Lavern M. Titus, Beth M. Meservey, Marmaduke Peebles, Emery Newcomb, George Harrison, H. Halleck Picot, Gerard Banfield, and William V. Little.

The Cape Mail, Clement Scott's well-known one-act play, was next presented in excellent fashion by Ivy Davis as Mrs. Preston, Beatrice McClure as Mrs. Frank Preston, Anne Palmer as Mary Preston, David McRoberts as Dr. Maraden, Herbert W. Treitel as Mr. Quick, Linhart Belmont as Bartie, and Floss Forman as Mason.

The performance ended with a presentation of Sydney Grundy's play, A Fool's Paradise, that is also well known to theatregoers. Grace Ranworth, in the role of Beatrice Selwyn, displayed capital emotional powers, and her impersonation was altogether admirable. Robert Warren was exceedingly happy in his portrayal of fussy old Sir Peter Lunt. Howard Sloat played the Hon. Tom with fine boyish flavor. Ethel Kaestner was an attractive and earnest Kate Derwent; Sam B. Hardy was an excellent Lord Normantower, and Harry Gregson played Philip Selwyn in quite the proper key. The minor roles were creditably played by Evelyn Dorian, Linhart Belmont, Ida Wishart, and Alice Powers. The stage management of all of the plays was excellent.

NEW THEATRES AND IMPROVEMENTS.

There is to be a new theatre in Niles, Mich. Thomas H. McKone, manager of the Opera House there, is the prime mover in the project, and back of the enterprise are the first citizens of the town. The building will be 85 x 135 feet, with a seating capacity of one thousand. The architects are at work upon the plans. The theatre will be named in honor of the person that subscribes the largest amount to help along the enterprise. It will be open next season.

Stone's Theatre, Flint, Mich., will be greatly improved during the summer.

The new Opera House at Dover, Del., will be completed about May 1, and will be the most modern and up-to-date playhouse in Delaware south of Wilmington. It is a ground floor house, with a stage 35 by 55 feet, and will be managed by H. Blackiston, the present manager of the old house.

A new theatre will be erected at East Liverpool, Ohio, by James C. Tallman and Edward L. Moore, of Bellaire, and Charles A. Feinler, of Wheeling, W. Va. It will be ready to open in the early Fall. It will have a seating capacity of 1,500. The stage will be modern in every respect, 42 feet deep, 65 feet wide and 65 feet to the gridiron. There will be twelve dressing rooms, containing hot and cold water, and all will be handsomely furnished. The lobby will be 20 x 28. The walls will be of marble and the floor of mosaic tiling. To the right of the lobby will be the women's retiring room. To the left will be the men's smoking room. There will also be a women's retiring room on the second floor. The auditorium will consists of the main floor and two galleries and twelve boxes. The house will cost about $100,000, and will be under the management of Edward L. Moore, present manager of the Columbia Theatre, Bellaire, Ohio.

REFLECTIONS

Kittie Baldwin, the [illegible] of An English Daisy, has been engaged for a prominent spring production in New York.

The Sultan of Sulu will end [illegible] its season in Chicago. A number of the members of the company will be seen afterward in The Shu Gun, the new Ade-Luders musical comedy, at the Studebaker Theatre.

Al. Hart will succeed [illegible] in The Venetian Romance.

John P. Lockney has completed [illegible] next season a sensational comedy-drama, entitled What All the World Should Know, and will star in it with Pauline Fletcher, under the management of J. M. Ward.

Ray C. Wood, of No. 242 West Thirty-eighth street, manager of the Comedy Theatre, at Sixty-fifth street and Broadway, was arrested last Wednesday night at the instance of agents of the Children's Society, for allowing a minor, unaccompanied by an older person, to attend the performance. He was taken to the West Sixty-eighth street station, but was soon bailed. Frank Lee Short, the owner of the theatre, denies that a ticket was sold to the boy, Sumner Walsh, twelve years old, who said that he bought it himself.

There was a young panic at the Alvin Theatre, Pittsburgh, last Wednesday, resulting from the announcement that Virginia Harned refused to appear. Two thousand people, mostly women, had been seated for the performance at the usual "bargain matinee." When the announcement was made that Miss Harned refused to appear before such a "cheap house" a rush, in which many women were hurt, was made for the box office.

Piff, Paff, Pouf will be the next Casino production, on April 4. Stanislaus Stange is the author of the book, William Jerome of the lyrics, and the music is by Jean Schwartz. The cast will include Eddie Foy, Joseph C. Miron, John Slavin, Templar Saxe, Maurice Darcy, George Wiseman, May Robson, Amelia Stone, Grace Cameron, Mabel Hollins, Hilda Hollins, Abbie Stange and the original English pony ballet.

Mrs. Elizabeth Carrington, fifty-five years old, died at her home, No. 6536 Woodlawn avenue, Chicago, last week, as the result of injuries sustained in the Iroquois Theatre fire. The death of Mrs. Carrington makes the total number of victims of the fire 576, according to the Coroner's records.

The train in which the Ben Hendricks company were traveling from North Yakima to Everett, Wash., last Thursday, ran into a landslide and was stalled for more than ten hours, causing the company to lose the performance at Everett, where an unusually large advance sale indicated capacity. Fortunately no one was injured, but before succor arrived the passengers were compelled to hunt for food at neighboring farm houses and pass an uncomfortable night in the coaches.

Thomas Fortescue closed with A Hot Old Time company, in St. Louis, and will take a medical course under a New York physician.

Mary Atheling closed her engagement with The Sign of the Cross on March 19, and returned to her home in Indianapolis, Ind.

An Ibsen matinee at the Lyric Theatre will be given soon after Easter. An Enemy of the People will be played, with Wilton Lackaye as Dr. Thomas Stockman, Miss Oaker as Petra, A. H. Stuart as Peter Stockman, and Mrs. Powhatan Gordon as Mrs. Stockman.

The annual Philadelphia benefit in behalf of the Actors' Home of America is to take place in that city at the Garrick Theatre, under the management of Frank Howe, Jr., April 14.

John W. Albaugh, Jr., who appeared as Claudio in Much Ado About Nothing with the Century players at the Princess Theatre, resigned from the company last Tuesday.

The oversupply of native women of the stage was shown last Thursday by a number of well-known actresses applying for positions as extra ladies in The Two Orphans. Over seventy-five applicants appeared in answer to an advertisement.

It is probable that the Band of the Republican Guard will be sent from Paris to the St. Louis Exposition.

Percy Haswell will star next season in O Kiku San, a Japanese play by Alfred Rowland Haven, author of Rhea's Josephine. It won the prize in the Fawcett play contest in Baltimore. It is being represented this week at Chase's Theatre, in that city.

Aggie Marion Stuttz presented her husband, J. G. Stuttz, who is starring in Was She to Blame? with a twelve-pound baby boy on March 8 at Lampasas, Texas.

Julia Marie Taylor, who was this season leading woman with S. Miller Kent, has been engaged by R. F. Kleth for his stock company in Philadelphia.

Maude Claire Shaw is now playing Lady Jane Bolingbroke, in When Knighthood Was in Flower.

Nettie Black has been engaged for one of the leading roles in The Superstition of Sue, by Paul Armstrong, to be produced at the Savoy Theatre April 4.

When Ernest Lamson, in Young Tobe Hoxie, opens in New York in April Lydia Knott will make her debut.

Arnold Daly went to Poughkeepsie with his company last Friday, and played Candida in the Collingwood Opera House to the delectation of the Vassar girls.

Sydney Rosenfeld's term at the Princess Theatre will terminate April 2. He is not yet ready to name his permanent theatrical home.

Colonel Clay, a new play, by George Sidney, in which H. Reeves Smith will play the Colonel, will be produced at the Princess Theatre April 4.

The tragedy of Ajax will be played in the original Greek at Clinton Hall, No. 151 Clinton street, on the evenings of March 24, 25 and 26, and on the afternoon of March 26. The players will be Greek residents of New York, and the presentations will be under the direction of Mabel Hay Barrows. The list of patrons and patronesses includes nearly a hundred of the most prominent writers, artists and leaders of fashionable society in the city.

Lillian Lee has returned to the cast of Mrs. Wiggs of the Cabbage Patch company, having been absent a week on account of the death of her father and the severe illness of her mother and sister.

Ibsen's Rosmersholm will have its first American hearing on Friday night at the Princess Theatre.

Hermione Eldred, formerly with Foxy Grandpa, who joined the Beggar Prince Opera company as chorus girl, is now taking the part of Frederick in The Mascot.

Manager Bothner will close his Bunch of Keys company March 23 at Binghamton, N. Y., after a successful season of thirty-one weeks.

Robert Craige has signed for a spring season with Kate Claxton in The Two Orphans.

Ada Gilman will join Joseph Jefferson's company in Florida. The company is to have a three days' trip on the boat from New York.

G. Adolph Booker, leading tenor of the Isle of Spice company, will star next season in a musical comedy entitled A Kansas Rube, from the pen of M. E. Rourke. Toby Lyons, Nelse Riley, J. W. Barker and George Begley will be included in the cast.

Florence Breed, recently a member of the Mary Mannering and the Elsie De Wolfe companies, will give a reading from English lyrics and drama this afternoon in the Bryant Park Studio Building.

AT THE THEATRES

Garrick—The Ruling Power.

Play in four acts, by Elwyn A. Barron. Produced March 14, 1904.

Hawley Harwood	Orrin Johnson
Dr. Edward Maxwell	Vincent Serrano
Sidney Kincaid	Eugene Jepson
Tommy Henderson	Frank Lander
Herman Mundy	Robert Warwick
Colonel Post	William Herbert
Mr. Oldboy	Emmett Shackleford
Watson	E. S. Ford
Williams	Frank Battin
Mr. Bennett	B. A. Frank
Mr. Nott	Gilbert Douglas
Eleanor Harwood	Katherine Kennedy
Mrs. Kincaid	Stella Boniface Weaver
Mrs. Esther Gower	Rosa Rand
Muriel Dunlop	Davenport Seymour
Mrs. Burton-Phipps	Ethylle Earle
Mrs. Alice Selby	Maude White
Joyce	Elsie Ives
Mrs. Willing	Irene Elton
Miss Maywood	Dorothy Russell
Miss Vining	Edythe Rowand
Miss Webb	Olive Wyndham

The Ruling Power, a four-act play, by Elwyn A. Barron, for years one of Chicago's most distinguished dramatic critics, was produced for the first time in New York at the Garrick Theatre last Monday night by Katherine Kennedy, who played the principal part, Eleanor Harwood, in it.

The story of the play may be briefly told, as it is not involved. It might have been called Hypnotism vs. Love, and love is triumphant in the battle royal between a scoundrelly hypnotist and a loving wife.

When the curtain rises we find Hawley Harwood and his wife, Eleanor, a very loving couple, in the New York house of the ten millionaire, Sidney Kincaid, Eleanor's father. Enter Dr. Edward Maxwell, a hypnotist, a friend of Hawley. He has been one of Eleanor's suitors, but she had kindly but firmly rejected him for the more desirable Hawley. Maxwell, at the first opportunity, renews his protestations of passion, but is quickly silenced by the outraged Eleanor. Then Maxwell gives the family a story of the power of hypnotism, in which he tells how he saved a dying man's life by exerting that power. Eleanor will have none of it. She has no respect for it or its users. Her husband goes for an automobile ride, is thrown out of the machine, and is carried in a physical wreck. Maxwell leans over him as he groans in agony, and hypnotizes him into painless quietude, as the curtain falls on act one.

Act two is three months later. Harwood has completely recovered from his injuries, but is in the power of Maxwell, who is sending him to the devil as fast as he can. He has made of him a gambler, drunkard and *roué*. Eleanor knows all about the life he leads, cannot understand the remarkable change in his feeling for her in the short space of two months, but continues to love him. He sneers at her and almost accuses her of disloyalty to him, to her horror, and, at emancipated intervals, to his. Maxwell seems to be at the point of triumph, in the utter damnation and death of Harwood, as the curtain drops on act two.

Act three shows the reception room (I. e., gambling parlor) of Mrs. Burton-Phipps. Off the reception room a poker game is going on. Eleanor comes to this place, as her husband had sneeringly dared her to come, promising her that if she would he would go abroad with her. When he finds her there he is suprised, and demands an explanation. She tells him of their compact. He says that he made no such compact, and really means what he says, as he has forgotten all about it, thanks to the black art of the hypnotist, Maxwell. Then Eleanor begins to realize that her husband is irresponsible and worth winning back. He is about to accompany her home, as docile as a child with its mother, when he is called back by Mrs. Burton-Phipps, Mrs. Selby, an alluring blonde of easy morals, and the card party, to join in the poker game. He hesitates on the stairs, his hand in his loyal wife's, her other hand lovingly on his shoulder. Love is about to triumph, when Maxwell coldly and distinctly orders him to return. Harwood immediately leaves his wife and joins the poker party, bets every dollar he owns on his hand, is raised $5,000, doesn't know how to call his opponent, as he is at the end of his monetary resources, when Mrs. Selby, the pretty blonde, looks at his hand and says: "I'll let you have the five thousand, Hawley," and just as Hawley is about to accept her offer Eleanor quietly takes off her diamond and pearl necklace and lays it at her husband's hand. He starts horrified to his feet; there is a fine scene, and the curtain falls on act three.

In act four we see Harwood's apartments, two days later. Across the hall are Maxwell's rooms. Hawley is evidently not living with his wife, and just as evidently again in the power of Maxwell. His wife almost forces her way into her husband's room. He comes from an inner room, meets her, and sneeringly wants to know her errand. She pleads with him to return to her. Her pleadings are useless, as he now is going to be a free agent and have the time of his life. Then she shows him a letter, written to her by Mrs. Selby, the fascinating blonde, in which Mrs. Selby tells her that her husband, Harwood, is the victim of Maxwell's hypnotic power. Harwood laughs and declares that he is his own master. To prove it he summons Maxwell, as Eleanor hides, and asks him if he isn't. Maxwell feels that the time has come to get rid of him, exerts his power, and makes Harwood promise to commit suicide in a few minutes. Then Eleanor confronts Maxwell, Harwood faints, is apparently dead, Maxwell refuses to call him back to life and sanity, when Eleanor summons all her love and will, and, bending over him, commands him to come back to her, in a scene worthy of Duse, Bernhardt or any of our own great actresses. Love triumphs, Harwood awakens, his old loving self, Maxwell is defeated, and the curtain falls, leaving Maxwell unpunished.

It is a fine story that Mr. Barron has evolved, and it is beautifully written, immeasurably superior to more than one play seen here this season by more celebrated hands. Each character is distinct and well drawn. There is not a particle of Christian Science in the play, as some writers have said. It is interesting from first to last, and the interest is sustained to the last minute. The action might be quickened in the first act, and here and there in the other acts, by a little thought, and then Mr. Barron would have a play with which to conjure. Just at present it is more narrative than dramatic in the telling. Things do not happen often enough in acts one and two. Acts three and four can stand as they are, with one improvement in the last act: When Eleanor leans over her unconscious husband and calls him back there is a chance for a great actress, and Miss Kennedy does not rise to it; and it is not altogether her fault for Mr. Barron has not improved his golden opportunity to give her a speech there that would electrify an audience. Just think of the broken sentences, lines, half lines, pleadings, entreaties, commandings, tears, and of the divine power with which at last she could literally drag him from the very talons and claws of death! It is a magnificent lost opportunity, but need not be for another night if Mr. Barron will think it over.

The acting of the principal parts was about flawless. Miss Kennedy is a woman of rare intelligence, with a keen, bright, intellectual face, and lacked in but two essentials—mirth and power. But she suggested power. It seems as if it must be asleep somewhere in her, and that it will develop and show itself when the newness of stage life wears off. She has none of the nervousness of the newcomer. She is slight of the proper size, vital, coolheaded, clear visioned, and should be commended in not bowing to tradition by beginning at the bottom of the ladder, when it was not necessary that she should begin there.

Vincent Serrano was a splendid Dr. Maxwell, and told the story of how he saved his patient's life in the first act flawlessly. He was the thorough master of his part. Orrin Johnson was an admirable Harwood, and his transitions from slavery to emancipation and back again, to return again and again were perfect. The Tommy Henderson of Frank Lander was capitally done. Eugene Jepson's Sidney Kincaid exuded his ten millions from every pore. He was the most comfortable, self-satisfied, life-enjoying, kindly millionaire recently discharged upon the community by the trusts. Stella Boniface Weaver was a good, acidy Mrs. Kincaid; Rosa Rand a lovable Mrs. Gower; Davenport Seymour a sweet Muriel Dunlop; Ethylle Earle a brilliant Mrs. Burton-Phipps, and Maud White a delightful Mrs. Selby. William Herbert, Robert Warwick, Emmett Shackleford, E. S. Ford, Frank Battin, B. A. Frank, Gilbert Douglas, Elsie Ives, Irene Elton, Edythe Rowand, Olive Wyndham and Dorothy Russell were all good in bits. A capital play and capitally acted.

Princess—Much Ado About Nothing.

Comedy, by William Shakespeare, in four acts. Revived March 14, 1904.

ALLEGORY.

Art	Florence Kahn
Tradition	Grace Gayler Clark
Progress	Fred Eric

MUCH ADO ABOUT NOTHING.

Don Pedro	Boyd Putnam
Don John	Martin L. Alsop
Claudio	J. W. Albaugh, Jr.
Benedick	William Morris
Leonato	Theodore Roberts
Antonio	Sheridan Tupper
Balthazar	Henry Stockbridge
Borachio	Fred Eric
Conrade	Wallace Eddinger
Dogberry	Frank Hatch
Verges	Otis Sherden
Seacoal	Irving Knight
Oatcake	Philip Sheridan
Friar Francis	George C. Boniface
A Sexton	Frederic Defoe
Hero	Florence Rockwell
Beatrice	Jessie Millward
Margaret	Cora Williams
Ursula	Eugenia Flagg

At the Princess Theatre last Monday night, March 14, the Century Players, under the direction of Sydney Rosenfeld, appeared in a four-act version of the five-act comedy, Much Ado About Nothing, which was preceded by an Allegory, by Mr. Rosenfeld, in which Tradition, in the person of Grace Gayler Clark, meets Art, Florence Kahn, as Art wends her classic way through the groves of Arcady, on her journey to Athens, to confer with Pericles about the Pantheon, Phidias and the Greek tragedians. Art is followed by Progress, Fred Eric, whom Tradition stays, or tries to stay, but Progress is not to be stopped, and is about to brush Tradition into the blue Adriatic that beats about the pulseless marble of St. Mark, when Art tells Progress that even he owes something to good old Tradition, when the three join hands and swear eternal friendship. It was prettily written and excellently done by the artists named.

Then came Shakespeare's brilliant, never-dying comedy, Much Ado About Nothing, with its gentle, serious Hero and volatile Beatrice; the gay, wild and witty Lord of Padua, Benedick, spiritual brother of Petruchio, as Beatrice is the spiritual sister of Katharine; the exquisite Claudio, the little Florentine Othello; Leonato, the mild Messina Lear; the thick-headed great-great-great-grandfather of Mrs. Malaprop, Dogberry, and all the delightful scenes, songs, dances, flashing lines, and orange, citron and lemon grove atmosphere.

And Shakespeare "got it all out of a book!" Yes, he got the plot from Ariosto and Bandello, who got it, perhaps, from some writer before their time. It is also in the fourth canto of the Second Book of Edmund Spenser's Faerie Queene.

But if the plot is not Shakespeare's—and as it is so inartistically and brutally cruel to poor little Hero that all lovers of Shakespeare ought to be glad that it is not—the comedy is, as are the characters of Beatrice and Benedick, Dogberry and Verges. It was written about 1598-'99, when Shakespeare was between thirty-five and thirty-six, and had already written two long poems—"Venus and Adonis" and "The Rape of Lucrece"—and fourteen plays. Evidently The Taming of the Shrew had been such a success, two years before Much Ado, that Shakespeare could not resist showing us Katherine and Petruchio, slightly modified, under the names of Beatrice and Benedick in the latter comedy.

And how they are improved from the boisterous pair in the Shrew!

The wit of Benedick and Beatrice makes that of "Shakespeare's rival," Ben Jonson, sound like the roaring of a panic-stricken costermonger at a donkey sale in Covent Garden, and even R. B. Sheridan's like emanations from *Punch*. In some things the Elizabethan was harder to please than the present-day public, or Shakespeare would not have been so inspired to improve in each successive play.

Much Ado About Nothing, in scenery and costumes, left nothing, to the reasonable, sober mind, to be desired. They were "rich, not gaudy," and proclaimed the good taste of those responsible for them. The company is a capital all 'round organization, capable, it would seem, of having any play, from J. J. McCloskey to Shakespeare, entrusted to its keeping. Mr. Rosenfeld's stage directors, Frank Hatch and Sidney Lee, are worthy of the title.

Jessie Millward is a charming, well-trained actress, whose Beatrice was good to the eye and ear, and in the "Kill Claudio" scene delightfully feminine. Any man worthy of the name would not only have killed Claudio, but his whole family, on such an appeal from so radiant a creature. Claudio deserves death, in two or more forms, for his dreadful treatment of that primrose by the Adriatic's bank, Hero; and her father deserves the garrote for believing her guilty, on the mere word of three men or three million men, seeing that he knows her and her character from birth much better than her defender, Friar Francis, and should know her to be incapable of duplicity, as Friar Francis knew her. Shakespeare should have punished him, as he did Lear, for his folly. Beatrice is the only person worthy the name of man in the church. Friar Francis aside, for she does not condemn Hero, but says, when Hero falls:

"Why, how now, cousin? Wherefore sink you down?"

This is quoted to suggest to Miss Millward that she should read it differently. She now says it tenderly, appealingly, when it would be much more effective were she to say, it as one surprised, shocked and indignant at Hero's want of pride, fire, fortitude, in not turning on her unmanly accusers and lashing them into ribbons.

The Hero of Florence Rockwell was sweet and natural; the Margaret and Ursula of Cora Williams and Eugenia Flagg were delightfully mischievous; Boyd Putnam's Don Pedro was painstaking, but a little monotonous, and his laugh might be left in his dressing room; he falls at times somewhat short of the dignity of the proud and masterful Prince of Aragon, too. Martin L. Alsop looked like Iago, and was a handsome, villainous and adequatae Don John. The Claudio of John W. Albaugh, Jr., was a princely looking fellow, and a fit mate for Hero. William Morris' Benedick was not brilliant, light (mentally or physically) or romantic enough for that sparkling Lord of Padua, but he read his lines with good effect and improved from his first scene to his last. Theodore Roberts was a good, fatherly, dignified Leonato, except when, in his orchard, he, with Don Pedro and Claudio, baited the listening gull, Benedick. Governors of Messina, it is assumed, were not in the habit of giggling, like a vaudeville artist when his partner says a good thing for the nine-and-ninetieth time. Sheridan Tupper as Antonio, Henry Stockbridge as Balthazar, Fred Eric as Borachio, Wallace Eddinger as Conrade, Otis Sherden as Verges, Irving Knight as Seacole, Philip Sheridan as Oatcake, and Frederic Defoe as the Sexton were worth more than space allows this week for recording. George C. Boniface's Friar Francis was a kind-hearted, noble and scholarly old philosopher and champion of Hero. He read his speeches with fine effect. In the long cast Frank Hatch's delightful Dogberry came near going unrecorded. It was so good that it came perilously near being the star part.

Mr. Rosenfeld made one of his happy, characteristic speeches at the final curtain. The scenery was designed and painted by John H. Young; the costumes were by Van Horne and Son; the incidental music was by Angelo de Prosse, and R. L. Giffen was Mr. Rosenfeld's acting manager. The audience was a model of appreciation and culture. The best of comradeship seemed to prevail among the actors, and everybody on the stage seemed really trying to make every one else's points tell.

Hudson—Man Proposes.

Comedy in four acts, by Ernest Denny. Produced March 14.

Dick	Henry Miller
Ken	H. Hassard Short
Whitworth Frayne	Arthur Owen
Finch Addin	Morton Selten
Dr. Anthony Grayborn	Walter Allen
M. Le Comte Lavalliere	Walter Hitchcock
The Rev. Theodore Peachey	Douglas A. Paterson
Reggie Beauchaup	Thomas Mills
Jim Vaughan	Clifford E. Constable
Cherub Eastlake	Charles Wentz
The Wykeham Postman	Frank Willard
Man Servant	George Hollis
Waiter	Frank Burns
Priscilla Quaritch	Helen Tracy
Esther	Dorothy Hammond
Mrs. Boultbee	Eleanor Sheldon
Agatha Thystle	Mrs. Felix Morris
Mrs. Matt Copley	Claire Kuhn
Nina Jay	Alison Skipworth
Deborah	Helen Roberts

Henry Miller made his reappearance in New York last week in Man Proposes, a new comedy of English life, by Ernest Denny. The beautiful Hudson Theatre was almost filled with a fine audience that gave Mr. Miller a very hearty welcome.

The play is a harmless little affair that can be safely recommended to those who do not wish to be shocked or surprised or forced to think when they go to the theatre. The hero is a young Irish doctor who has fallen into a title and an estate in England. He goes to the village in which the estate is located and boards with the local physician, acting as his assistant, in order to study the people of the neighborhood before assuming his proper position. The old physician has a neice named Esther, with whom the young man falls in love. Some time between the first and second acts Esther becomes engaged to the younger brother of the hero. The youngster is more or less of a rake, and has dazzled the girl by pretending to be the real Lord Wykeham. When she gets a proposal from the genuine lord he is so much nicer than the other that she is sorry she was so hasty. She goes to London to the rooms of her *fiance*, closely followed by Lord Wykeham, and disclosures follow that prove the younger man unworthy of her love. Everything is smoothed out in the fourth act, and Esther promises to become Lady Wykeham as the curtain falls.

The play is very sort, but it makes a pleasant evening's entertainment, though it is conventional in every way. As it stands it would make a much better vehicle for Chauncey Olcott than for Henry Miller, even if the scene is laid in England. The leading character is an Irishman, but Mr. Miller made no attempt to speak with a brogue. In other respects his performance was capital. He played easily and naturally, and made love in the earnest way that has won the admiration of New York girls in the past. Dorothey Hammond as Esther was sweet and lovable. She has a charming English accent. H. Hassard Short was effective as Ken, the younger brother. Mrs. Felix Morris made a hit in the character part of Agatha Thystle. Helen Tracy as Esther's mother was pleasing, though her pronounced New York accent was out of place. Alison Skipworth lent a dash of humor to one of the scenes, appearing as a burlesque actress. The others had little to do, and did it politely and happily. The scenery, especially in the second act, was pretty. Mr. Miller made a very neat speech after the third act.

Irving Place—German Repertoire.

At the Irving Place Theatre last Monday night L. Anzengruber's three-act folk-play, The Perjurer, was revived. It had not been seen here in so long a time that it almost had the effect of a novelty. Highly melodramatic, with its central personage a vivid study of a warped conscience gradually drawn to inevitable doom, the piece is calculated to produce thrills a-plenty. At the same time a certain rough strength, in keeping with the milieu in which it plays, lays a strong hold on the auditor.

The occasion was notable for the first appearance of Frau Marie Bonn, who essayed the role of Vroni. Her performance was a creditable one, careful and painstaking, but lacking, nevertheless, the spark of genius necessary to illumine it. She was always natural and unassuming, thoroughly in earnest and neglecting no opportunity to score the points that offered. Her husband, Ferdinand Bonn, was the villainous Mathias Ferner. The part suited him admirably, as was apparent from the thoroughly excellent performance he gave. He showed himself once again the fine character actor we have found him to be in the past. His final scene, wherein his diseased mind conjures up, with fatal results to himself, the apparition of the son whom he supposes he has killed, was tremendously effective.

Herr and Frau Bonn received excellent support from the members of the stock company. Alexander Rottmann, as the dying thief, Jacob, did superbly. Both make-up and acting were flawless. So realistic was the picture of the consumptive, with one foot in the grave, that it was unpleasant. Georgine Neuendorff's landlady left nothing to be desired. Franz Kierschner was a capable foreman. John Feistel did much with the role of Franz Ferner. He has improved greatly since his first appearance here, and he promises to develop into a really good actor.

On Tuesday night Rudolf Christians, after an absence of six years from this country, again trod the boards of the Irving Place. The vehicle for his reappearance was Echegaray's Galeotto, a play that resembles good wine in needing no bush. It is instinct with feelings which even the most hardened theatregoer is not proof against. At times the heart is rent by the woes of the innocent victims of the world's poisoned tongue. The drama teaches the lesson, bound to make an impression, of the evil resulting from slander and gossip.

Herr Christians is a man of attractive personality, with a handsome face of an idealistic type. In appearance he is admirably fitted for romantic parts. His Don Ernesto was a capable piece of work, although decidedly uneven. He was always sincere, and he played with a fine depth of feeling, but his acting was marred by an oversentimentality that was rather trying. Herr Christians was at his best in the prologue and in the first act, in which his naturalistic method scored heavily. Particularly well done, too, was his defiance of the world just before the final curtain. Here he was every inch the man. Another defect in his acting is the use of a superabundance of gestures. His hands are seldom at rest. His voice is sympathetic and he knows how to use it.

The support was good. Bertha Rocco as Julia was beautiful to look upon, and she acted satisfactorily. She was, however, overweighted by the part, as witness her acting in the stirring scenes of the last act. Her method of displaying silent emotion is far from praiseworthy. Elisabeth Ariaans was a good Mercedes. Julius Kobler gave a strong impersonation of the husband, Don Manuel. Julius Haller as Severo and Alfred Abel as Miquel were adequate.

On Friday night Rudolf Christians won the critical approval of the audience gathered to see him make an essay at comedy. His impersonation of the newspaper man, Conrad Bolz, in Gustav Freytag's The Journalists was a masterly piece of work. The play itself is not remarkable and for any hit it may make it is dependent on the central figure of Bolz. Herr Christians youthful bonhomie, his devil-may-care recklessness, his good humor, his glib tongue, his general resourcefulness, sufficient to extricate him from any situation, made him, all in all, a figure of more than ordinary charm. His attractive personality stood him in good stead. The scene in the third act in which Bolz wins over Piepenbrink and his family to his own way of political thinking, Herr Christians played with a spirit that was irrestible. The company was excellent. Franz Kierschner as Colonel Berg, was as good technically as he always is. Camilla Dalberg was the Adelheid Runck. The part was well within the limit of her abilities and she acted with much polish. Mathias Claudius had the grateful role of Bellmans, the sentimentalist and poet. His humor was infectious. That it was appreciated the laughter he caused left no doubt. Julius Haller's Schmock was a fine piece of character work. Max Hänseler in a Pickwickian makeup, played Piepenbrink with much uction.

Casino—French Grand Opera.

The French Grand Opera company, of New Orleans, which is directed by F. Charley and which has long enjoyed great popularity in the Southern city, began its first engagement in New York at the Casino last Monday evening. An engagement of three weeks was planned, but on Thursday a disruption arose in the company owing to unpaid salaries and the departure of M. Charley for New Orleans, and the season came to a sudden and most inglorious end.

On Monday night Ludovic Halevy's rarely sung opera, La Juive (The Jewess) was the bill, and the Casino was packed to the doors by an enthusiastic audience composed chiefly of the compatriots of the singers. True to the traditions of grand opera in America, there was a squabble between the manager and the artists before the performance; the curtain did not rise until a half-hour after the appointed time, and the regulation speech was made in which it was stated that the prima donna refused to sing and that a substitute would appear. When these ceremonies had been concluded the performance began. It was, on the whole, a crude, uninspired presentation. The scenery and costumes were of the most ordinary, the chorus was inadequate, and the orchestra was by no means satisfactory. Among the principals, however, were several who proved themselves worthy of better environment. Madame Lussiez, who replaced Madame Guinchau in the role of Rachel, displayed an uncommonly strong and a well-trained voice. Mons. Gauthier, the Eleazar, is a powerful tenor, with more dramatic ability than is usual among singers. Mons. Miknelly as Leonold sang admirably except when he broke into falsetto tones. Mademoiselle Packbiers was a pleasing Eudoxie both vocally and dramatically. The one great virtue of the performance was that the singers, from the prima donna down to the humbliest chorister, seemed in earnest and wished to please rather than to offend the audience. Strangely enough, the latter attitude is ordinarily assumed by singers in New York.

On Tuesday night the opera was Carmen, and the performance brought to view, in the person of Madame Bressler-Glanoli, a Carmen of fine intelligence, vivacity, vocal excellence and exceptional dramatic temperament. Her impersonation was notably good in every particular. Miknaelly was the Don Jose, Montfort the Escamillo, and Mlle. Packbiers the Micaella.

On Wednesday afternoon Mignon was sung in fairly creditable fashion, with Miknaelly as Wilhelm Meister, Mlle. Packbiers as Philine, Mlle. Dartes as Mignon, and Labriet as Lothario. On Wednesday evening Les Huguenots was the bill, and while the opera was decently presented, none of those in the cast distinguished themselves. Massenet's fairy opera, Cendrillon, was announced for Thursday evening, and a good-sized audience assembled for the performance. But by that time the squabbles of the company had grown to the proportions of open mutiny, and the audience was dismissed.

Third Avenue—An Orphan's Prayer.

Pastoral Melodrama in Four Acts. Produced March 14.

Calamity	Nettie De Coursey
Florence Owens	Celia Alsberg
Angeline Davis	Josie Haines
Sister Alice	Miss Stanley
Bridget Fogarty	Nellie Foster
Seth Owens	Frank Ireson
Clinton Crosby	Arthur J. Pickens
Robert Everson	William Arthur Hoops
Silas Rigby	James A. Hester
William Bratton	Richard Castilla
Bill Hooper	E. Hunter
Ragged Jack	H. J. Corthall
Mr. Finnegan	Frank Caldwell
Mr. Murphy	John Niemeyer
Johnny Dokes	Will Bruning

An Orphan's Prayer started on its career at the Third Avenue Theatre on March 14, and proved to be a melodrama of the better sort, fairly quiet except for an act ending or two. Most of the scenes are laid in New England and

CURRENT AMUSEMENTS

Week ending March 26.

ACADEMY OF MUSIC—A Chinese Honeymoon—3d week—17 to 24 times.
AMERICAN—Out of the Fold—3d week—17 to 24 times.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—16th week—108 to 114 times.
BIJOU—Closed.
BROADWAY—The Yankee Consul—5th week—34 to 41 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Closed.
CIRCLE—Vaudeville.
CRITERION—Eleanor Robson in Merely Mary Ann—51 times plus 6th week—42 to 49 times.
CRYSTAL GARDENS—Closed.
DALY'S—Edith Wynne Matthison in As You Like It—2d week—8 to 14 times.
DEWEY—Dainty Duchess Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—The Other Girl—31 times plus 67 to 74 times.
FOURTEENTH STREET—Charley Grapewin in The Awakening of Mr. Pipp—1st week—1 to 8 times.
GARDEN—The Secret of Polichinelle—19 times plus 6th week—42 to 49 times.
GARRICK—Katherine Kennedy in The Ruling Power—2d week—9 to 15 times.
GOTHAM—Tiger Lillies Burlesquers.
GRAND OPERA HOUSE—The Ninety and Nine.
HARLEM OPERA HOUSE—Henry Irving in Repertory.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—21st week—149 to 155 times.
HUDSON—Henry Miller in Man Proposes—2d week—9 to 16 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—28th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Forbes Robertson and Gertrude Elliott in Hamlet—3d week—15 to 21 times.
LONDON—Gay Masqueraders.
LYCEUM—William Gillette in The Admirable Crichton—18th week—131 to 137 times.
LYRIC—Wilton Lackaye in The Pit—7th week—45 to 52 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Barnum and Bailey Circus.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Wizard of Oz—1st week—1 to 8 times.
MANHATTAN—The Virginian—12th week—91 to 98 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Andrew Mack in An Irish Gentleman.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Morning Glories Burlesquers.
MINER'S EIGHTH AVENUE—The Kentucky Belle.
MURRAY HILL—Henry V. Donnelly Stock company in The Charity Ball.
NEW AMSTERDAM—Richard Mansfield in Repertory—4th week—Ivan, the Terrible—15 to 17 times.
NEW GRAND—Hebrew Drama.
NEW STAR—A Desperate Chance.
NEW YORK—Richard Carle in The Tenderfoot—5th week—34 to 41 times.
OLYMPIC—Big Sensation company.
ORPHEUM—Vaudeville.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Century Players in Much Ado About Nothing—2d week—9 to 13 times. Rosmersholm commencing Friday, March 25—3 times.
PROCTOR'S FIFTH AVENUE—The Last Paradise.
PROCTOR'S FIFTY-EIGHTH STREET—George Sydney in Busy Izzy.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Ships That Pass in the Night.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Kyrl Bellew in Raffles—119 times plus 6th week—42 to 49 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Born in the Blood.
WALLACK'S—The County Chairman—18th week—141 to 148 times.
WEBER AND FIELDS—Closed.
WEST END—In Old Kentucky.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Candida—95 to 102 times.
VICTORIA—Vaudeville.

ran on the order of Shore Acres and The Old Homestead. Then you dipped into the great city and had a bit of the Bowery After Dark. But that was the thriller at the end of the third act and was very proper. There can be no melodrama without the thriller.

The story concerned the doings of a foster daughter and a real daughter. The murder of the father by his real daughter, the winning of the hand of the foster daughter after many drawbacks by the hero, the villian's evil doings with the real daughter and ultimate death are incidents in the well drawn story. The patrons of the Third Avenue had a chance to see much better acting than they are accustomed to. Nettie De Coursey as the foster child, Calamity, was a sort of Simplicity Johnson. She took her part well and performed some clever specialties which took with the audience. Frank Ireson as Seth Owens, the father, did some remarkably good acting. William Arthur Hoops was vigorous and manly as Robert Everson. James A. Hester's Silas was a clever piece of work. Arthur J. Pickens as the villain Crosby was all that could be desired. Some livestock help in the play.

BORN IN THE BLOOD.

Romantic comedy-drama in four acts by David De Wolf. Produced March 21.

Queenie	Baby Shannon
Mammy	Inez Shannon
Dawson Grimes	Samuel Lewis
Lettie Lacy	Annie Hamilton
Betty Belmont	Madge Olinger
Fritz Van Vedder	Arthur De Voy
Sir Augustus Lankester	Lysters Chambers
Fernando Carlos	Harry E. Humphrey
Rinaldo de Sarak	W. S. St. Clair
Granny Garcia	Lillian Thornton
Yobel	Sue Seymour
Ivan	Wilson Knott
Pardo	Henry Ward
Detective Styles	Walter Westinghouse

The Third Avenue has a new play this week from the pen of David De Wolf, and this time it is not a melodrama. California is the scene of action, and plenty of color is put into the play. A gypsy camp with mountain effects and a burning bridge provide a picturesque thriller at the end of the second act.

The play opens at the home of Lettie Lacy, where she tells her sister Betty that the father of her child, Queenie, is a gypsy, Fernando, whom she met when she was a nurse girl. After they were married she found out that her husband was a gypsy. Fernando left her shortly afterward and she had not seen him since. Fritz Van Vedder appears as a gardener and becomes attached to Queenie. Fernando comes as a vender and after one attempt, thwarted by Fritz, steals Queenie away and takes her to the gypsy camp. Fritz's rescue of the child over the burning bridge, the love of Rinaldo, another gypsy, half-brother to Fernando, for Lettie, the love of Yobel, a gypsy, for Fernando, and the love of Sir Augustus, an Englishman, for Betty, furnish the basis for the story.

The acting was on a high level for the Third Avenue. Baby Shannon played Queenie charmingly. Annie Hamilton was sad and tragic and well sustained her part as Lettie. Madge Olinger was all smiles and charm as Betty. Arthur De Voy was young, manly and pleasing as Fritz. Harry E Humphrey showed gypsy blood and was well suited to the part of Fernando. W. S. St. Clair was a polished villain. Sue Seymour as Yobel and Lysters Chambers as Sir Augustus gave impersonations that were at all times natural and fitted into the picture. The Third Avenue surely has an attraction above its average. Next week, Lillian Mortimer in In the Shadow of the Gallows.

Murray Hill—The Charity Ball.

The offering of the Henry V. Donnelly Stock company at the Murray Hill Theatre this week is the long familiar and ever delightful drama, The Charity Ball. The performance yesterday afternoon was witnessed by a large audience that seemed to thoroughly appreciate the play and the work of the players. The presentation was, on the whole, very satisfactory, despite the fact that the well remembered scenes were played in a broader and more melodramatic spirit than was the case in the earlier productions.

Edna Phillips was a very wholesome, tender, lovable Ann Cruger, and in her pathetic scenes she was wonderfully appealing. Theodore Gamble was unhappily cast as John Van Buren. His portrayal was earnest, but he rarely touched the heart and some of the character. George Farren was a capital Dick Van Buren, and Priestley Morrison gave an exceptionally fine impersonation of Judge Knox. Others in the cast deserving of especial commendation were John Fenton as Mr. Betts, Mary Horne as Mrs. De Peyster, Viola Kellog as Phyllis Lee, Emma Lathrop as Mrs. Van Buren, and Rose Swain as Bess Van Buren. The mounting and the stage management were excellent. Next week, Turned Up.

Daly's—As You Like It.

Ben Greet and his company, headed by Edith Wynne Matthison, changed the bill at Daly's Theatre last Monday night from Twelfth Night to As You Like It, in which play the company appeared last Spring on the Columbia College grounds. In the present revival the play is simply but most attractively and artistically mounted. Miss Matthison again reveals a delightful Rosalind—rich in womanly feeling, gracious, sweet-voiced and glowing with sentiment. Hers is not an over-sprightly Rosalind, but it is a Rosalind of wondrous beauty and charm. Mr. Greet's Jaques is an admirable impersonation in many respects, but it is matter-of-fact and lacks somewhat in poetry. Admirable portrayals are given by George Riddell as the Duke, R. H. Foster as Frederick, J. Sayer Crawley as Orlando, B. A. Field as Touchstone, Alys Rees as Celia, and Dorothy Mahomed as Audrey. As You Like It will be continued through the present week, and next week the company will appear in She Stoops to Conquer.

Fifty-eighth Street—Arrah-na-Pogue.

East Side lovers of the Irish drama were treated to a feast last week, when Arrah-na-Pogue, with J. K. Murray and Clara Lane in the leading roles, was produced. Enthusiasm ran high, and large audiences showed their appreciation of pretty scenery and good singing by loud and prolonged applause. Mr. Murray as Shaun was all that could be desired, while Clara Lane as Arrah gave a very good characterization of the Irish lassie. Marshall Farnum played the part of Beamish McCoul excellently, and Maude Amanda Scott as Fanny Power could hardly be improved upon. Others who did well were T. C. Hamilton as Colonel O'Grady, Frank M. Kendrick as Michael Feeney, and D. Gilfether as Major Coffin. George Sidney in Busy Izzy is this week's attraction.

Fourteenth Street—My Aunt Bridget.

George W. Monroe filled a special engagement of one week in his original farce, My Aunt Bridget, in which he made his first hit as a star. There was a good attendance throughout the week, and Mr. Monroe's admirers again found pleasure in watching his absurdities. He is as full of superabundant vitality and good humor as ever, and kept the house in great humor. Carolyn Lynn, the new leading woman of the company, sang well and made an excellent impression. Joe and Nellie Doner put plenty of life into their work, and Bert Thayer, W. W. Black, Carrie Godfrey and others helped the fun along. Charles Grapewin makes his stellar debut in New York this week in The Awakening of Mr. Pipp.

Metropolis—Robert Emmet.

Brandon Tynan's Irish play, Robert Emmet, was presented at the Metropolis last week, attracting very large business. Robert Conness, as Robert Emmet, gave a sympathetic and powerful impersonation of his romantic role. The company included also J. P. Sullivan, Frank Le Rue, James Moorfield, Eugene Wiener, W. H. Elliott Edward O'Connor, Charles E. Bunnell, Luke Martin, Bernard Cavanaugh, E. J. Le Saint, Fulton Russell, Jr., P. E. Arba, Otis Willis, George Martin, Homer Ellis, Bert Ross, Angela Russell, Etta Baker Martin, Nellie Robson, Helen Strickland, Julia Folland and Mary McDevitt. This week, Andrew Mack.

New Amsterdam.

Old Heidelberg, with Richard Mansfield as the Prince, was the play last Monday night at the New Amsterdam Theatre. As THE MIRROR reviewed this play when it opened the Lyric Theatre at the beginning of the season, and the parts are played by practically the same actors, an extended notice now would be superfluous. The contrast between the Prince in this play and the terrible Ivan in Ivan the Terrible is very impressive and a test of Mr. Mansfield's versatility. Ivan was revived Wednesday night, and the rest of the week was devoted to Beau Brummel. This, the last week of Mr. Mansfield, began last night with A Parisian Romance. The repertoire is: Tuesday and Wednesday, Ivan the Terrible; Thursday, A Parisian Romance; Friday, Ivan the Terrible; Saturday matinee, Old Heidelberg, and Saturday evening, Dr. Jekyll and Mr. Hyde. Monday evening next The Two Orphans will be revived at this house.

New Star—Queen of the Highway.

Charles A. Taylor's picturesque drama of Western life, Queen of the Highway, was given at the New Star last week under the direction of the James H. Wallick Amusement Company, and drew large houses. Charlotte Severson, as Belle Diamond, the bandit, gave a vivacious impersonation. J. Louie Ungerer repeated his success as Manitoba, the renegade Indian. Other parts were taken by George W. Park, Don Merrifield, William A. Bechtel, Louis von Wiethoff, Dorothy Thornton, Alberta Lee, King Baggot, George Dell, Helen McGowan, Frank Kilday, Edmund St. Clair, Robert D. Cain, Joseph Stayton, and George Matin. This week, A Desperate Chance.

At Other Playhouses.

HARLEM OPERA HOUSE.—Sir Henry Irving makes his final appearances for the season here this week. Last night he appeared in the Merchant of Venice, which will be repeated on Wednesday afternoon. Waterloo and The Bells will be given this (Tuesday) and Thursday evenings. On Wednesday and Friday evenings Louis XI. will be the bill. The engagement will close on Friday evening, as Sir Henry will sail for England ot Saturday.

MAJESTIC.—Note of the revival here of The Wizard of Oz will be made in THE MIRROR next week.

MANHATTAN.—The Virginian, which continues to phenomenal patronage, will have its one hundredth performance at this house on Tuesday evening, March 29.

FOURTEENTH STREET.—Charles Grapewin appears here this week in The Awakening of Mr. Pipp, a review of which will appear in THE MIRROR next week.

WEST END.—Joseph Hart and Carrie De Mar enjoyed fine patronage here last week in Foxy Grandpa. In Old Kentucky is this week's attraction.

WALLACK'S.—The 150th performance of The County Chairman is announced to take place this (Tuesday) evening.

BROADWAY.—Raymond Hitchcock is very successful in The Yankee Consul.

BELASCO.—Sweet Kitty Bellairs is still prosperous here. A special matinee is announced for April 7.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Palm Sunday lecture will be given by Mrs. Emma Moffett Tyng next Sunday evening, March 27, at the Manhattan Theatre. The lecture will consist of scenes from Parsifal and Lohengrin, with musical selections from the operas. Also the "Quest of the Holy Grail," by Tennyson, with the celebrated Abbey pictures from Boston Library. The lecture will be illustrated with the stereopticon, and will prove both interesting and appropriate for the season. Mr. Fiske has again very generously donated the theatre for the occasion, and an offering will be taken to cover expenses.

The forty-fifth regular service of the New York Chapter was held last Sunday evening at St. Chrysostom's chapel. The Rev. Canon Knowles preached on "Our Daily Bread" and there was a good and interested attendance. General Secretary Bentley preached in Christ Church, Binghampton, N. Y., Sunday before last, before a crowded congregation, and on Monday addressed a public meeting on the Alliance and secured new members. Last Sunday Mr. Bentley preached in Syracuse, N. Y., at the Church of the Saviour in the morning and at St. Paul's Cathedral in the evening. At the latter service there was an unusually large attendance, including the Bishop of the Diocese, the Right Rev. F. D. Huntington, S. T. D. On Monday evening steps were taken to organize the Syracuse Chapter of the Alliance, and the local chaplains, the Rev. Dr. Calthrop, Rabbi Guttman, the Rev F. W. Betts, the Rev. Karl Schwartz and Mr. Bentley made addresses. Next Sunday Mr. Bentley will preach at Trinity Church, Utica, N. Y., and all are cordially invited.

Harry Leighton is having fine success in lecturing on the Alliance in various towns. Last Monday he spoke before the High School at Holyoke, Mass., and considerable interest was manifested.

Agnes Mai Robinson was hostess at the tea served at the headquarters last Thursday, and among those present were the Rev. Thomas R. Slicer, Laura Alberta, Rosa Rand, J. Palmer Collins, Jeannette P. Fullerton, John A. Holden, Amy R. Sloan, Louisa Francis Curtis, Forbes Curtis, Mrs. Harry Leighton, Mr. and Mrs. H. S. Hadfield, Mrs. Liston, the Rev, F. J. Clay Moran, Ruth Raynor, Mrs. J. K. Burke, Josephine Artiur, Mrs. S. R. De Vaux, St. Clair Bayfield, Rosalie De Vaux, Annette L. Place, Rev. George Atkinson, Rena May, Chas. T. Catlin, Edyth Totten and many others. Rosa Rand, of The Ruling Power company, will be hostess next Thursday, and all members are cordially invited.

Norman Hackett, of the James and Warde company, addressed the council of the Chicago Actors' Alliance organization at its meeting last week, praising the work of the alliance. He spoke with great assurance of the prospect of wide success and usefulness. The local chapter is busy seeking headquarters, and has appointed a ways and means committee, with Grace Griswold as chairman. Preparations have been started for a benefit matinee, and Charles C. Curtiss, director of the Fine Arts Building and the Studebaker, has graciously offered the use of the theatre. Dr. W. W. Wilson, secretary of the chapter, has made a report of the work to date, showing how widely the Auditorium benefit fund money was distributed to distressed actors after the Iroquois fire. Weekly receptions (Tuesdays) from 3 to 5, at the Church Club, Masonic Temple, have been arranged. Miss Ashlemon, teacher of French at the University of Chicago, has offered the entire proceeds of a performance of Jean d'Arc, to be given at some future date.

COMPANIES CLOSING.

The Through Fire and Water company will close its season on March 26.

The While Slave company closed on March 19.

The Chief Justice is one of the happy heart plays of the season. Mr. Sully has staged it splendidly and the scenery is a delight.—*Portland Oregonian, March 3, 1904.*

A NOTABLE DRAMATIC AND LITERARY SALE

III.

128. KEAN (CHARLES JOHN). Full length, as Richard III. Lithograph by W. Taylor. 4to, on India paper. Colored. (Margins shortened.) Bought on order. $3.50.

130. KEAN (EDMUND). Full length, as Barabbas. Etched by George Cruikshank. 8vo. Colored. Inlaid. Bought by Joseph Sabin. $3.50.

131. KEAN (EDMUND). Full length, as Barabbas. Differing from the preceding, but also engraved by Cruikshank. 4to. Inlaid. Lond., 1818. Bought by Joseph Sabin. $6.
This is a portrait of great rarity.

134. KEAN (EDMUND) as Junius Brutus "in the piece of that name." Full length, engraved by Cruikshank. 4to. Inlaid to folio. Colored. (Jameson's Theatrical Portraits, No. 18.) Rare. Lond., 1818. Bought on order. $4.50.

135. KEAN (EDMUND). As Junius Brutus. Full length, standing in the Roman Forum. Mezzotint by S. W. Reynolds, after James Northcote. Folio. Brilliant proof impression. Lond., 1819. Bought by J. Sabin. $4.50.

139. KEAN (EDMUND). As Macbeth. Head and bust. Stipple engraving by Henry Meyer, after Harlow. 4to. Tinted in colors. Scarce. Bought on order. $7.

146. KEAN (EDMUND). As Sir Giles Overreach. Full length, standing in the attitude of drawing his sword. Mezzotint by T. Lupton, after G. Clint. Folio. Brilliant proof impression, with full margin. Lond., 1833. Bought on order. $13.
This is considered a fine portrait of the great actor in one of his finest characters.

155. KEAN (EDMUND). As Richard III. Full length, standing before a castle wall. Stipple engraving, very finely colored. 4to. Very rare. Lond., J. L. Turner, no date. Bought on order. $9.50.

158. KEAN (EDMUND). As Rolla. Two different "Penny Plain Portraits." Published by Hodgson and by Lloyd. Both colored. 4to. Inlaid on one sheet. (As one piece.) Bought on order. $3.50.

161. KEAN (EDMUND). As Sforza. Full length. "Penny Plain Portrait." 4to. Colored. Lond., Dyer, 1828. Bought by J. Sabin. $3.25.
This is a very rare portrait.

164. KEAN (EDMUND). Colored Caricature. "A New Reading; or, Shakespeare Improved." Caricature representing J. P. Kemble offering an old hobby horse to Kean to carry him from Bosworth Field. [By Cruikshank?] 4to. Lond., Tegg, no date. Bought by J. Sabin. $4.50.

165. KEAN (EDMUND). Colored Caricature. "The Judgment of Brutus; or, The Dramatic Censor. *Vide* Deranged Intellect." Caricature representing Kean and Mr. Bucke with Wolves held in a leash. 4to. Rare. Lond., 1819. Kean rejected a play by Mr. Bucke, calling it a "d——d stupid production, the effects of deranged intellect." This led to a newspaper war, many people attacking Kean's conduct in the matter. The Wolves is an allusion to the club founded by the actor, which some thought was solely for the puffing of Kean and the suppression of his rivals. Bought by J. Sabin. $3.75.

166. KEAN (EDMUND). Colored Caricature. "Deranged Intellect." Caricature representing Kean presiding at the head of a table, with five other characters sitting around, all drinking. 4to. Etched by Marks. Lond., S. W. Fores, 1819. Another caricature alluding to the case of Mr. Bucke and the Wolves' Club. Bought on order. $3.50.

167. KEAN (EDMUND). Colored Caricature. "A Keen Taste." Caricature representing Kean and Mrs. Cox, seated in a room. Etched by J. Jones. 4to. Bought on order. $6.25.
A caricature of great rarity.

169. KEAN (EDMUND). Colored Caricature. "A Pair of Spectacles; or, The London Stage in 1824-5." With portraits of Kean, Mrs. Cox, Alderman Cox, Miss Foote, and Mr. Haynes. 4to. Bought on order. $12.50.
This is probably the most rare of the caricatures of the famous actor.

171. KEAN (EDMUND). Colored Caricature. "Richard's Himself Again." Lithograph, by Jones, representing Kean as an ape dressed in the costume of Richard III. Bought on order. $3.

172. KEAN IN AMERICA. Colored Caricature, representing Kean mobbed on the stage by colored people, and also two colored people turning away from him, Kean kneeling before them in tears. Rare. Bought on order. $3.50.

175. KEAN (EDMUND). Playbill of the Theatre Royal (Belfast), Tuesday, June 2, 1829. The interest of this playbill lies in a notice printed at its foot, which reads as follows: "Mr Kean. Owing to the state of inebriation in which Mr. Kean appeared on the Dublin stage, last Saturday week—and the—manner in which he attempted Macbeth on Monday last, the Lessee caused an intimation to be made to him on the subject and—having paid him already a very large sum of Money in advance—stipulated for the appointment of Trustees to receive whatever balance might be due to him—upon which, without giving the Management the slightest intimation of his purpose, he embarked last Thursday night on board the 'Erin' Steam Packet for Glasgow." Folio. Inlaid. Bought by Alfred Becks. $6.50.

177. KEMBLE (CHARLES). Noted Actor. Half length, seated at table, writing, facing front. Mezzotint by T. Lupton, after Harlow. Folio. Fine original open letter proof, with full margin. Lond., 1819. Bought on order. $6.

182. KEMBLE (JOHN PHILIP). Nearly full length, seated in chair, facing front, left arm supporting head and resting on table. Mezzotint by W. Say, after Sir Thomas Lawrence. Brilliant original impression, with broad margin. Lond., 1826. Bought on order. $10.50.

ALFRED BECKS.

DINNER TO EDWARD E. PIDGEON.

A dinner was held at the rooms of the New York Press Club on March 16, the guest of honor being Edward Everett Pidgeon, chairman of the Entertainment Committee of the club. One hundred and eighty members sat down. At the head table was Mr. Pidgeon, with Thomas H. Evens on his left and J. B. Brackenridge on his right. The other guests included ex-President William Cullen Bryant, Police Captain Kemp, John F. Hobbs, John A. Hennessy, Charles D. Platt, W. Ward Damon, George H. Fleming and John W. McDonald. Mr. Hennessy was toastmaster, and after several addresses an entertainment was taken part in by Katie Barry, May De Sousa, George Broderick and other members of the Chinese Honeymoon company; Raymond Hitchcock, John Hassard, Mr. Nevin, Harry Fairleigh and Mr. Millespaugh, of the Yankee Consul company; William Jerome and Jean Schwartz, Louise Dacre, Gustave Kirker, Hugh H. Kennedy, Jack Hemment, Major Tyler, A. E. Pearsall, H. M. Landon and others. "Judge" Green and A. M. Plato had charge of the entertainment.

THE STOCK COMPANIES.

The Summer stock season at the Baker Theatre, Rochester, N. Y., began on March 14, the Davis-Boyle company appearing in Jim Bludso. The company is composed of the following players: Severin De Deyn, Mark Kent, Aubrey Noyes, Will W. Crimims, Harry G. Stafford, Robert Ober, Walter H. Newman, Drew A. Morton, Ernest Mahr, J. B. Robertson, Lillian Rosewood, Ellenore Carroll, C. Blanche Rice, Inez Adams, Adele Klaer, and Henriette Browne. For the week of March 21 Owen Davis will present for the first time on any stage his newest play, Thanksgiving Day.

The Davidson Stock company closed a season of thirty-one weeks at Bay City, Mich., March 19.

Will W. Crimans joined the Davis-Boyle stock at Rochester last week.

Una Abell Brinker, Thurlow Bergen, David Conger, Ashley Miller, Ethel Browning, Charles Mylott, Will J. Dean stage director; J. P. Cahill, scenic artist, have been engaged by Manager M. J. Jacobs, of the [illegible] Stock company, Newark, N. J. The company will open April 4 in Janice Meredith.

The Baldwin stock company will open in Cleveland on April 4 with The Christian, Janice Meredith to follow. Lucia Moore will be the leading woman.

On March 26 the [illegible] company will leave Portland and begin [illegible] tour of the coast by opening at Seattle [illegible]. The company's place will be taken [illegible] George L. Baker's Portland house by the Neill-Morosco company, which is at present in Los Angeles. A jump of 1,000 miles will be made by the Baker company after its engagement at [illegible], Wash. From that city the company will go to Los Angeles.

Marie Pavey and Hattie Carmontelle will rest in Omaha until the opening of the Ferris stock company in May, their fourth season with this company.

Izetta Jewel was called to join the New Pawtucket Theatre Stock company last week, to assume the leading part, on account of the sudden illness of Miss Warren, in A Social Outlaw. She made such a hit that the management want to retain her services permanently.

LETTER TO THE EDITOR.

He Did Not Like It.

NEWARK, N. J., March 7, 1904.

To the Editor of The Dramatic Mirror:

SIR.—When we go to a Shakespeare play we, most of us to be sure, would have it played, not whined and grunted, or only staged.

When The Taming of the Shrew and The Merchant of Venice were announced to be played here in Newark by Otis Skinner, Ada Rehan and company, I had some grave doubts regarding their competency to discharge successfully their tasks, that of playing Shylock, Antonio, Bassanio, Portia, and the others. Monday and Saturday nights my doubts have become convictions. The playing of the members of The Merchant of Venice cast was of that mechanical, gasping, abominable kind that, to the better schooled, was, I dare say, exasperating. There is not a member in the cast that is qualified to wrestle successfully with any role assigned him. Otis Skinner falls far short of interpreting Shakespeare's Shylock. Indeed, at times one would think Shylock was impersonating a boistering soldier, "full of strange oaths," at other times a lover "sighing like a furnace." Sighing he surely understands well. He moves about the stage too fast, faster than a Shylock would, to my thinking, move. Then, Mr. Skinner at times stands erect, head thrown back, belly out, arms folded over his chest, and often making gestures like those that the students of elocution must practice at many of our New York dramatic schools. I am sure Shylock, Shakespeare's Shylock, the old growling, grumbling, miserly Jew, is never seen standing in such an attitude or sawing the air with his hands a la Mr. Skinner. But, then, these are not Mr. Skinner's gravest shortcomings. Where he chiefly fails to play Shylock is in the handling of the words, of emphasizing and pausing properly, so as to bring out the author's thought and make the language natural. Mr. Skinner has much yet to learn. In the third act, where Shylock answers Salarino with a passage beginning, "To bait fish withal," Mr. Skinner spoke so rapidly that I, though I knew the passage by heart, was not able to follow. He spoke the entire passage, I am quite sure, in about twenty-five seconds. Irving speaks it in about four minutes. In the trial scene Shylock answers the Duke, "I have possessed your grace of what I purpose," etc. Skinner reads this in the fashion that Othello would read his defense before the Senators for having "married with" Desdemona against Brabantio's wishes. He speaks this passage, so to speak, "any old way." His emphasis and pauses are mostly haphazard and slapdash, and I believe he would not be able to tell you how he read the lines, when it must be an artist's duty to have his pauses and emphasis all studied out carefully and correctly beforehand. It is impossible to achieve excellence if one waits for chance or inspiration on the boards. No. The emphasis and pauses must be studied just so ere one would read them well, intelligently—a thing that always gauges the actor as an artist. The lines, "When it is paid according to the tenor," etc., were spoken in a good humored tone of voice, and rapidly, without any individual emphasis at all. I should like very well to particularize and show how many lines were wrongly emphasized, lines that were absolutely read without any art, that were really pitifully minced, and over which the unthinking—and how many such are there not—howled with delight and approval. Otis Skinner has an excellent quality of voice, pace, stage technique, fine facial expression, and considerable skill in using his hands; still, judging from his playing of Shylock, he has not studied sufficiently of the actor's art to play one of the Shakespeare leading male characters satisfactorily. To exaggerate, and howl, and sigh, and a few notes from the orchestra might win praise and applause from the unthinking, but it won't from the judicious, whose opinions "outweigh a whole theatre of others."

George Clarke's Antonio was so comical, so bad, so brainless, that it was well nigh ridiculous. He could possibly play a good end man in a minstrel show, but as for playing the quiet, thoughtful, sadful Antonio—no, that's out of his reach. Walter Hale's Bassanio was not quite so bad, but he will have to do a great deal of studying from the A B C of dramatic art up ere he can appear to advantage in even the smaller Shakespeare roles.

As for Ada Rehan, much as the local critics and newspaper editors praised and lauded her, she is the most inartistic person in the cast. Her voice is of that braying, ranting, stagy sort that is most offensively tiresome. She never for once speaks naturally. In the big speeches in the trial scene there was never a line spoken artistically—spoken to convey the author's thought clearly and forcibly. It would be hard to find a Shakespearean actress that could do less and worse with those beautiful lines than Ada Rehan has done. She never has any reason for speaking her lines as she does. She has memorized her words, and in her elephantine, weighted-down voice she mercilessly pounds them to dust. She pronounces badly and her emphasis and pauses are such that might be faulty at every breath. She has not the faintest idea what an artistic actress is—that is, if she has an idea that she's one. She has not yet learned what dramatic art is, and is not likely to learn it unless she revolutionizes her methods, a thing she is, I fear, not likely to do. She has a noble carriage, is often quite vigorous and dashing, wears beautiful costumes, is winsome, has ease and composure and stage deportment, but there's the end. Of art she has none.

The other players in the cast, if we except Russel Crauford, do not know enough of the player's art to keep still. They have not even learned how to pronounce the English language. What they know about stage work can be learned in half an hour. Russel Crauford played Launcelot fairly well. He was, at the least, not disagreeable, as most of the other fellows were.

It would be a good thing for this company to go to Irving's school and study according to Irving for, say two years; then they may be able to play Shakespeare's Merchant of Venice satisfactorily.

HENRY A. WITTE.

Born.

STUTTZ.—At Lampasas, Tex., on March 8, to Mr. and Mrs. J. G. Stuttz, a son.

Married.

KINGDON—LA VEIGN.—At Chamberlain, S. Dak., on Feb. 6, Rex Leslie Kingdon (Emerie McClaflin) and Beatrice La Veign (Bonnie Del Vecchio).

Died.

BRENNAN.—Matthew J. Brennan, in New York city, on March 16, of consumption, aged 48 years.

COOK.—Augustus Cook, in New York city, on March 10, of cirrhosis of the liver and dropsy; aged 50 years.

COTTON.—Mrs. Mary E. Cotton, in Hartford, Conn., March 16, aged 62 years.

GOUGE.—George E. Gouge, in Boston, on March 13; aged 60 years.

LEELAND.—Robert Leeland (William Burns Smedley), in Detroit, Mich., on March 20, of asphyxiation, aged 30 years.

McINTOSH.—Thomas McIntosh, at Urbana, O., on March 3; aged 63 years.

MERCER.—Winfield Mercer, at Atchison, Kan., on March 15, of pneumonia.

SILLIMBANI.—At Buenos Ayres, Argentina, on March 13, by drowning, Antonietta Sillimbani, of Italy.

TABER.—Robert Taber, at Saranac Lake, N. Y., on March 8, of tuberculosis; aged 33 years.

WINTER.—Maude Winter, in New York city, on March 12, of consumption; aged 25 years.

Yale.—Gone, but ever in memory, my beloved Daughter Nellie Yale.
March 20th, 1902.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

O'Brien and Havel head a bill that includes Martinetti and Grossi, Kate and Edward Lovitt, Herbert Lloyd, assisted by Lillian Lillian; Talkative Miss Norton, Mitchell and Marron, Mooney and Holbein, Clark and Florette, the Holdsworths, Alos and Zola, Alexis and Schall, Franklin and Hayman, Ruth and Nelda, and the vitagraph.

Keith's Union Square.

The headline honors are shared by Digby Bell and Will M. Cressy and Blanche Dayne. Others are the Holloway Trio, George Felix and Lydia Barry, Petching Brothers, Arthur Buckner, Elsie Bernard, Wynne Winslow, Roger and Belle Dolan, Christian Turner, the Ashtons, Milton and Maude Wood, Harry B. Lester, Tsudo, and the biograph.

Proctor's Fifth Avenue.

The Lost Paradise is this wek's attraction, with Malcolm Williams, John Westley, George Bryant, Verner Clarges, Gerald Griffin, Albert Roberts, George Friend, Leo Hawley, Julian Reed, Lotta Linthicum, Loretta Healy, Cecylle Mayer, Jane Wells, Margaret Kirker, and Bessie Lestina in the cast. The olio includes Julian Rose, Leah Russell, Aurie Dagwell, Alf Holt, Charles and Ada Kalmo, Mabelle Adams, Kenyon and De Garmo, and the kalatechnoscope.

Proctor's Twenty-third Street.

Sally in Our Alley (condensed), with Dan McAvoy, is retained for a second week. The vaudevillians are J. K. Emmet and company, Mr. and Mrs. Gene Hughes, J. Royer West and Ida Van Sicien, Julian Rose, Three Rio Brothers, Carmen Sisters, the Macbans, El Nino Eddie, and the kalatechnoscope.

Proctor's 125th Street.

Ships that Pass In the Night is this week's play, with the principal members of the stock company in the cast. The vaudeville numbers are the Four Nelson Comiques, Little and Pritzkow, George Austin, Carter and Bluford and the kalatechnoscope.

Hammerstein's Victoria.

Paul Spadoni, the European juggler, heads a bill including Madge Fox, the Four Lukens, Haines and Vidocq, Rossow Midgets, Charlie Rossow, Harry Gilfoil, Empire Comedy Four, Pat Rooney and Emma Francis, Mme. Emmy and her pets, Flood Brothers and the vitagraph.

Hurtig and Seamon's.

Mabel McKinley heads a bill including Genaro and Bailey, Canfield and Carleton, the Four Nightons, Jack Norworth, Louise Dresser, Avon Comedy Four, Martine and Balmo, and the vitagraph.

Circle.

The bill embraces Riccobono's horses, Thomas J. Ryan and Mary Richfield, Rappo Sisters, Janet Melville and Evie Stetson, Charlie Case, Hal Stephens and company, Rawson and June, A. T. Rostown, and the vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Helene Gerard, the European equestrienne, made her New York debut last week. She has two splendid horses, and puts them through a series of graceful tricks that are very pretty. One of the horses does a cakewalk that shows Miss Gerard to be an admirable trainer. Albert Bellman and Lottie Moore presented a sketch called A Gallery Goddess, written for them by R. H. Davis and Edmund Day. The sketch is bright and amusing, and both players have parts that give them full scope. They appeared at their best in a song in which they show the phases of life from childhood to old age. This was splendidly done and brought the clever players several recalls. Nora Bayes was on hand with her inimitable rendition of "Wurzburger," which simply brought down the house. Miss Bayes is uncommonly clever, and it is surprising that some wideawake manager has not "discovered" her before this. The Orpheus Comedy Four made a tremendous laughing hit with their excellent comedy and fine singing. The Romani Trio, European musicians, made their American debut, scoring heavily in an act that is most original and pleasing. One of them played a coach horn while balancing it on his mouth, and another played two distinct parts on two cornets at the same time. The Three Hickman Brothers are exceptionally clever comedians, the one who impersonates the little Irishman being especially funny. They have a mixture of fun and harmony that is very taking. Alfons, an equilibrist, was also among those who were seen on this side of the ocean for the first time. He does some capital tricks, and was warmly applauded. Irving Jones scored with his St. Patrick's Day song and other good ones. H. V. Fitzgerald was quite successful with his latest act, In the Shadows of Night, in which he does some remarkably quick changes. Van Fossen and McCauley stirred things up in lively fashion, and May Evens, the whistler and mimic; Eddie Mack, Cornalia and Eddie, Miett's dogs, and the biograph helped to make the time pass agreeably.

TONY PASTOR'S.—Edmond Hayes and his company were the headline act last week, and it is needless to say that the little theatre fairly shook with the laughter brought out by A Wise Guy. Julian Rose was warmly welcomed, and his new parodies made a decided hit. Healy and Farnum furnished some excellent nonsense. J. C. Nugent and company appeared in The Rounder, and repeated the hit made here a few weeks ago. West and Williams told a number of good old-fashioned riddles and some newer ones as well, and kept things moving briskly. The Browning Sisters were well received. The Musical Goolmans were applauded. Roy Alton and Ray Thelma scored with some singing that is out of the ordinary. George W. Hussey, the ventriloquist, has some very good walking figures, and his patter is excellent. Others were Professor Dalvine, Patchen and Clifton, George and Lila Kingsbury and Pat Touhey. New views were shown on the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—The condensed version of Sally in Our Alley moved down from Harlem last week, and was the principal feature of the bill. The piece has been so thoroughly condensed that there is hardly anything left of it but Dan McAvoy, a few chorus girls and some ancient Hebrew jokes. As a turn for vaudeville it does not begin to compare with the extract of Florodora which was offered in vaudeville at the end of last season. The entire company numbered twelve people. Bessie Evelyn Gibson had her name on the programme three times, twice as a chorus girl and once as a principal. James L. Lederer was also there in bold black type as "General Manager," although the direction of the little troupe required very little generalship, and could have gotten along without much management. Dan McAvoy sang "The Man Behind," and went through his well-known antics, using dialects of all sorts, although he was supposed to be a Hebrew. Libbie Arnold Blondell showed her voice to advantage in the song from which the piece gets its name, and won a hearty encore. Georgie Kelly looked dashing, and sang "The Same Old Girl" with some success. Joe Kane, George Timmons and Albert C. Davies were also in the cast. Heading the regular vaudeville bill were Joe, Myra and "Buster" Keaton, and they were given the task of closing the afternoon performance. On the occasion of THE MIRROR man's visit they went on at 4.30 and held the audience until 5.02. Those who are familiar with the average matinee audience at a continuous house know what this means. At 4.30 the people usually begin to get restless; they hear the tinkle of the dinner bell in far-off Harlem or Jersey, and they begin to put on their things preparatory to a hasty exit. On this occasion, however, they were hypnotized by the tricks of little "Buster" and his clever parents, and they waited until the act had been given in its entirety, although many of them must have been late for their evening meal. John and Harry Dillon made a hit with their "Auto" song and the other new ones they have to offer. Elvira Frencelli and Thomas Lewis repeated the hit they made recently at the Fifth Avenue in The Ballyhoo. The Marvelous Frank, assisted by Mlle. Claire, appeared in a pleasing gymnastic act. Trovollo's ventriloquism was well received. Other numbers were Mabelle Adams, violiniste; Henry and Hoon, in illustrated songs; J. De Witt, magician; Charles and Ada Kalmo, dancers, and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—The District Attorney, by Charles Klein and Harrison Grey Fiske, drew large houses last week, and the various members of the stock company had excellent opportunities. The play is of particular interest to New Yorkers, as the scenes are laid in this city, and the characters are those that are met with in the political and social life of the metropolis. Malcolm Williams was calm, cool and dignified in the title role, and made a distinct hit in a part that fitted him perfectly. Lotta Linthicum as Grace Brainerd was most effective. Gerald Griffin's character sketch of the politician who is out for "graft" showed that actor in a new light. His make-up was capital and his acting was the same. Cecylle Mayer was appropriately girlish and attractive as Madge Brainerd. George Bryant as Matthew Brainerd, Sol Aiken as General Ruggles, H. Dudley Hawley as Wellington Gridley, Jessie Izette as Helen Knight, Hugh Ford as Frank Pierson, and Albert Howson, E. Mack, Albert Marsh, Percy Barbat, Albert P. Roberts, Phil Morris and Mary Cecil were also good. The olio feature was the first presentation in this city of Ernest Hogan's new act, A Missionary Man. It is a comedy skit, full of good humor of the sort that Hogan understands so well how to present. There was something amusing going on all the time, and the audience was kept in fine humor. Mr. Hogan was at his best, and his songs, including his latest, "I'm Jist Barely Livin', Dat's All," were well received. He was ably assisted by Mattie Wilkes, who looked stunning in a very handsome gown. Special scenery was used, and the skit was elaborately put on. J. Royer West and Ida Van Sicien were seen for the first time down town in their new act, The Gymnasium. It is by far the best sketch they have shown so far, and it made a splendid impression. The idea of extracting music from punching bags, boxing gloves, baseball bats and other paraphernalia of a gymnasium is an excellent one. There is plenty of good fun in the act, too, and Miss Van Sicien enters into it in a way that is very captivating. She makes a decidedly attractive picture in her boy's suit. William H. Smith showed a good baritone voice to advantage, and Fred Stuber played cleverly on the banjo. Sam Drane was most amusing. Irene La Tour, Henderson and Ross, and the kalatechnoscope also pleased.

PROCTOR'S 125TH STREET.—The stock company was given a warm welcome after an absence of one week. The Lost Paradise was well presented and made a decided hit. Verner Clarges made a fine impression in the role of the mill owner. Paul McAllister as Reuben Warner made a manly hero. Jessie Bonstelle as Margaret played effectively. Florence Reed handled the comparatively small part of Polly in her usual happy way. Loretta Healy was sweet and sympathetic as Nell, and Margaret Kirker made a lively "Cinders." Bessie Lea Lestina was admirable as Mrs. Knowlton. Charle M. Seay, Frank Rolleston, George Friend, Julian Reed, Edwin Fowler, William Cullington, Leo Hawley, Belle De Frates and Jane Wells were also in the cast. Schenck Brothers did their admirable acrobatic act. Frank Buoman won many laughs with his breezy monologue. Ruth Nelta, Princess Chinquilla and company, and the kalatechnoscope also scored.

HAMMERSTEIN'S VICTORIA.—Another stunning bill was offered last week. Henry Lee, in his impersonations of great men, and Mary Norman, in her equally clever impersonation of the women of the various cities, shared the honors. Effervescent Elfie Fay was as sparkling as a glass of champagne. Charles R. Sweet kept the house in roars with his piano monologue. James J. Corbett told some stories quite well. Sherman and De Forrest made a big hit in The Battle of San Dago. The Brothers Damm, fine athletes; Valmore and Horton, whirlwind dancers; Howard Brothers, expert banjoists; Rapoli, the noted juggler, and Ad Carle Carlisle's dogs and monkeys rounded out a programme that would be hard to beat.

CIRCLE.—The Kauffmann Troupe headed the programme and presented their marvelous bicycle act to the accompaniment of almost continuous applause. It is by far the strongest act of the kind at present in this country. Sam Edwards made his metropolitan debut in a skit called A Pass for Two, written by Edward E. Kidder. Mr. Edwards is a very large man, who simply oozes unction at every pore. He is so unctious, in fact, that it is rather irritating at times. He is amusing, however, in a roly-poly way, and managed to please the greater portion of the audience. The sketch is one of those very conventional affairs, in which a married man with a shrewish wife goes off on a lark and tells a lot of lies about it, finally extracting himself from his difficulties by sheer nerve. The wife, as is usual in such cases, begs forgiveness after the erring husband has managed to prove to her that she was wrong in her suspicions. Mr. Edwards was supported by Lillian M. Lyons and Francis Stuart. Bert Howard and Leona Bland were immensely successful in Charles Horwitz's sketch, A Strange Boy. Herbert Lloyd made a decided hit with his quaintly original comedy juggling, in which he was assisted by Lillian Lilyan. Charles Kenna, one of the brightest and most entertaining monologists we have, won plenty of laughs with his jokes and songs. Louise Dresser, who is quite a favorite at this house, where only the really good ones make hits, repeated previous successes. The Empire City Quartette sang well and were most amusing. Coleman's cats and dogs, Mlle. Latina, the graceful contortionist, and the vitagraph filled out the bill nicely.

HURTIG AND SEAMON'S.—Ned Wayburn's Minstrel Misses gave their lively entertainment and afforded much pleasure to the patrons. Ethel Levey proved very popular, and her "Mr. Morgan" song was encored again and again. Bailey and Madison scored heavily in their knockabout acrobatic turn, which is one of the best of its kind. Hoey and Lee, who sing their own parodies, were received with unusual favor, and their jokes hit home with great force. Harry Linton and the Sisters Lawrence, the Faust Trio, Mr. and Mrs. Harry Thorne and company, in An Uptown Flat, which tickled the Harlemites to death; the Musical Dumonds, Hacker and Lester, and the vitagraph were also in the bill.

The Burlesque Houses.

DEWEY.—Reilly and Wood's Big Show was here last week and the patrons enjoyed the bright performance immensely. The company was headed as usual by Pat Reilly, who always makes a hit. The opening burlesque is Down at Murphy's Home, and the concluding number is Hades and the 400. The Troubadour Four, George and Lilla Brennan, Craig and Ardell, Bonita and her "picks," and Nat Le Roy furnished a good olio. This week, Weber's Dainty Duchess.

GOTHAM.—The Thoroughbred Burlesquers drew excellent audiences last week. Milly Cappell, the equestrienne, was a special feature and her fine act won plenty of applause. Washburn and Flynn, Kennedy and Evans, Mlle. La Toska, Russell and O'Neil, and the Empire Comedy Four made up the vaudeville contingent. The usual burlesques opened and closed. This week, Tiger Lilies.

MINER'S BOWERY.—The new Majestics, with the Two American Macs, Mabel Carew and Gertie Hayes, and others, pleased. This week, The Morning Glories.

LONDON.—The Parisian Widows offered burlesque and vaudeville to the usual patronage. This week, Gay Masqueraders.

MINER'S EIGHTH AVENUE.—The Tiger Lilies were in full bloom here last week and large crowds attended. This week, Kentucky Belles.

OLYMPIC.—T. W. Dinkins' Innocent Maids scored here last week. They are followed by the Big Sensation Burlesquers.

THE ORDER OF RASPBERRIES.

A new fraternal order called the Raspberries was started on March 12 behind the scenes at Poli's Theatre, Hartford, Conn. Every member was pledged to start a new lodge in every vaudeville theatre in which he plays, provided some other Rasberry has not gotten ahead of him. The object of the order is to promote good-fellowship. The names of the charter men members and their offices are as follows: Paul Barnes, big Raspberry; Arthur Bedini, little Raspberry; Jehan Bidini, Raspberry collector; James Marron, Raspberry pen pusher; J. C. Mack, Raspberry injector; Frank Mitchell, Raspberry elector; Ned Monroe, Raspberry sky pilot; Fred Houlihan, Raspberry soloist; John Gleason, Raspberry rattler; Frank Gardener, Raspberry juice; Harry Antrim, Raspberry jam; Harry Bartlett, Raspberry bug. Raspberry pickers: L. E. Kilby, Bartlett B. Miner, Harry Tighe, William E. Terry. Lodge No. 5 was started in New Bedford, Mass., at Sheedy's Theatre, on March 16, by Bedini and Arthur. Twenty-one candidates were initiated. Manager Theodor B. Bayliss was elected big Raspberry.

TONY PASTOR'S ANNIVERSARY.

To-day (March 22) is the thirty-ninth anniversary of Tony Pastor's entrance into management in New York City. During all those years Mr. Pastor's name has been above the door of a theatre, and millions of people have laughed dull care away under his hospitable roof. There are hundreds of performers who owe Mr. Pastor debts of gratitude that can never be repaid, as he has helped by encouragement and advice and by other more practical means many of those who became discouraged when they were on the first round of the ladder that leads to fame and fortune. There are many stars on Broadway who owe their advancement directly to Mr. Pastor, and he is just as active to-day in helping those who have talent as he was thirty-nine years ago. This time next year there should be a demonstration in his honor that ought to make all affairs of the kind in the past pale into insignificance.

HARRY SANDERSON'S TESTIMONIAL.

Harry Sanderson, the popular manager of Tony Pastor's, will have his annual testimonial on Easter Sunday evening, April 3. These annual affairs are always sure to draw enough people to fill a theatre three or four times the size of Pastor's, as the performers are more than anxious to appear for the genial Harry, who looks after their welfare so conscientiously and carefully during the season. This year the programme will contain the names of many of the best artists in vaudeville, and the occasion promises to be a big success.

A HANDSOME PROGRAMME.

THE MIRROR has received a copy of the programme issued by Albert Gilmer on the occasion of the eleventh anniversary of the Oxford Music Hall, London. The programme is a beautiful specimen of the printer's art and is gotten up in a way that reflects the utmost credit upon Mr. Gilmer as a man of excellent taste. The list of performers who appeared on this occasion included no less than sixty-one names, among which were a number of Americans.

KAUFMANN TROUPE JOINS CIRCUS.

The Kaufmann Troupe of Bicyclists, which has been creating a great sensation in vaudeville during the past two seasons, has been engaged at an enormous salary for Ringling Brothers' Circus. There is a troupe of women cyclists in Europe under the same management as this one, and it is expected that they will come to America very soon. Next season the two troupes will be combined, making by far the biggest cycle act in the world.

BILLY McCLAIN TURNS CATERER.

Billy McClain, the well-known colored comedian, and his wife, professionally known as Madame Cordelia, who have starred in The Smart Set during the past two years, have disposed of their interest in that attraction and will go into the catering business. They will open the Smart Set Hotel and Restaurant on Chestnut Street, St. Louis, in time to meet the big rush to the Exposition.

A NOVELTY IN DANCES.

Lola Yberri has in preparation a decided novelty in the way of a dancing act. She will present her dances, "The Favorite of the Harem," "The Geisha," "The Andalusia Maid" and "The Twentieth Century Girl," with a plot woven around each dance, in which two or three speaking characters will be employed. The act will be called A Student's Dream, and was written and arranged by James Horan.

VAUDEVILLE IN LONDON.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, March 12.

An Empire ballet can always be described as gorgeously interesting. High Jinks, the latest effort in up-to-date advertisement, is even worthy of more impressive adjectives. Under the direction of George Edwards, one naturally expects something out of the ordinary and no one could possibly have been disappointed. When the curtain rose, the scene introduced the spectator to a great reception hall in a typical English country seat, where the hostess and her family welcome the arrival of their guests from the hunt and other sportive excursions. Under cover of the several formalities to be undergone, the ballet executes some elegant dances to the melodies of many favorite American songs, "Hiawatha" and "Bedella" included. But the honor of the entire performance is due to that indescribably piquant and charming danseuse Mlle. Adeline Genée, whose grace rivals her ability. She was equally natural in the difficult costume of riding habit and boots as in an exquisite evening gown or in the fantastic dress of a ballet dancer. She looked particularly interesting as Marguerite in a burlesque on Faust. The burlesque was presented in two tableaux, the first being a street in Nuremberg, set as on a stage erected at the back of the great hall, while the second portrayed a rural garden. Throughout the production every opportunity was grasped to give elegant effects by the corps de ballet, and throughout the entire sets of dances Mlle. Genee stood out splendidly. Several other artists did some very good solo dancing, both grotesque and original. Among them Mlle. Francesca Zarefretta is an old-time favorite and looks very pleasing and attractive. Mme. Katti Lanner deserved commendation for the tasteful manner in which she has arranged the numerous dances, especialy the last ones, which, appearing as a huge frolic, adequately expressed the title of High Jinks.

The Hippodrome is at present booming a big attraction. Harry Houdini is being advertised broadcast, and he certainly deserves it. He has one of the most remarkable and finished acts on the stage. His exploits off the stage in the various prisons and police stations of Europe are depicted before the astonished eyes of huge audiences in minature, but without being a bit the less sensational. In spite of his successes, he is still very industrious off the stage, devoting his leisure time to forming an encyclopaedia on magic, which, to judge from the standard of his achievements, should prove of great assistance to illusionists.

While on the subject of clever and able performers, let me mention Josephine Sabel, appearing at the Tivoli, for her artistic ability is so striking that it becomes fascinating. Her impersonation of a French chanteuse was capital; in her second song she was realistic as a coon. Her third song set the house in loud appreciation. Managers over here will soon realize that there is only one Josephine Sabel. On her opening night, I understand, she was the happy recipient of thirty-five congratulatory telegrams and seven cable messages. On the same bill appeared the Nelson Newsboys' Quintette, a new and very acceptable turn. Selecting good melodies, their harmony was excellent, where the colored one of the party as a coon shouter excelled. Margaret Ashton has perceptibly improved since her cold has gone, and is doing very well. De Bierl still has his audiences guessing and good humored with his illusions and his patter.

At the sister hall, the Oxford, Meier and Mora are bag-punching without becoming monotonous, and their act goes splendidly. The hit of the bill undoubtedly is Mike S. Whallen, who has recently returned to London from pantomime with a lot of good new stuff. As a reconteur he stands supreme, and so adroitly does he handle his natural wit that humor seems to flow from him to raise a continual burst of laughter. He will be much sought after by managers, as he is a most gifted humorist. A new American addition to the programme also is Nellie Loomis, with her two pickaninnies. They do a refined turn, and Miss Loomis is a clever dancer, though her coons seem to have lost their native instinct in gestures and songs. Wood and Bates, fresh from the Continent, appear there in their musical eccentric act, in which they display a great deal of comedy, besides some good instrumental ability. With a stronger finish their act would be a still better one. Harry Edson and his dog "Doc," though they have a hard place on the Oxford bill, go exceedingly well. Little Tich still dances into his accustomed popularity, and with his new songs ably adds to his repertoire.

At the Collins, Islington, an excellent bill is presented by the able management. Among others, Dutch Daly is still as funny with his droll patter, and though his stay on this side has been long, he has not lost his American smartness. A clever comedienne is May Henderson in her impersonation of a coon. She sings well and dances better. The Gothams, in their musical absurdity, Miss Green, score a hit on the same bill with clever solo singing and harmonizing. Happy Fanny Fields flits into London at the same house for one week of pleasing entertainment, and the audience joined in her happiness. She leaves next week for Edinburgh.

The Royal Cambridge Theatre of Varieties is booming a headliner, Sidonia, described as "the only one." He does a pleasing tramp cycling act. His make-up is excellent, but I thought that his turn was rather handicapped by the compactness of the stage. Another American turn is Hebert La Martine, who twirls the bâton aptly and is well liked for his dancing.

Hugh Stanton, who has been playing his sketches so successfully over here, sailed last Wednesday on the *Cedric* for the States. He is booked to come back here in the Fall, and his return will be welcomed by British audiences.

O. K. Sato, the comedian-juggler who has just arrived from the Continent, requests me to inform everybody through the medium of this column that he is no relation to a Lieutenant K. Sato, of the Japanese forces, who has also just arrived in England, though they both will wrestle with fame in their respective elements.

Maud Caswell has made a big success at Nice in her barrel jumping and somersault throwing.

Philip Yorke, manager of the Tivoli, will introduce a new craze from Paris called "the dance of the wild Kickapoo," next week. More about this when I see it.

Frank and Jenny Latona, who arrived lately from Africa, are now appearing at the Paris Alhambra, and are making a big hit.

Good reports come from South Africa about R. G. Knowles, who is now on his way back to England.

REVONOC.

HOUDINI IN ENGLAND.

BIRMINGHAM, ENGLAND, Washington's Birthday, 1904.

Having been held over another week here in Birmingham, and not having to get out of some jail, and there being no work Sundays, I took a quiet run up to London yesterday to spend my spare time in hearing the latest gossip. I just missed the globe-trotting Pitrot, who had gone to Germany. I notice that he is advertising for 200 midgets, which makes it look as if he were trying to secure a "corner" in them. I met several Americans in London, among them Albertus and Bartram, Blanche Sloan, the Hoopers, Jennie Jacobs, Hardeen, Cooke and Clinton, Conn and Conried, Morris (he of the ponies), Adlemann, and a gentleman very well known in America surnamed Rudinoff, who is a Russian-German-Frenchman. He returned from South Africa four days ago, and is walking about London with a big bunch of photos and sketches, all of his own handiwork (so he says, and I believe him), and some very novel ones he has, too, having photographed everything he could—from a fat baby aborigine in Australia to the bathing school on board of the Pacific steamer. He has allowed his hair to grow long and wears a very broad-brimmed cowboy hat, so, as he walks about with his photos under his arm, he reminds me of the once famous Schroeder, the healer.

The Chicago fire has caused theatres all over

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Returned, Feb. 26, from England. Will remain a short time only.

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April 4, Hippodrome, London—indefinite.

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You make the audience laugh like thunder,
While the KNOCKER gets a smile."—THE BROWNIES.

Feature at Proctor's, Albany, this week. Pastor's to follow, featured also.

GILLIHAN and MURRAY

Orpheum, Omaha, March 21, with Columbia, Cincinnati, Ohio, to follow.

MORE TRUTHS—Last week at Denver a big hit we made.
The best of its kind, so the managers said.
We there introduced a Lodge called the "**Butters.**"
And the boys who belong are certainly "**Struttters.**"

P. S.—3 Keatons—You watch the tent while we do our act. Give BUSTER the Big Gun, for he is the Big Thing.

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the world to suffer more or less. In Vienna they have closed the Colosseum. In Goteborg, Sweden, they closed a big theatre because the fire alarms were out of order, and in case of fire the department could not be called, so the theatre will remain shut until things have been remedied. In Middlesboro the Oxford Theatre has lost its license until it has better means of exit in case of fire. And so you will find things all over Europe.

Herr Hendrick Hendrickson has again been awarded a gold medal for wrestling with his own ice bear. He was with the Corty-Althoff Circus at the time I was there, and watched several contests between him and the ice bear. There is a world of difference between wrestling with a brown bear and an ice bear, and Herr Hendrickson will wrestle once too often with his pet. Speaking of medals, there is a German juggler who is always obtaining medals from the performers that are on the bill with him, and he also deserves them, as he goes around with a slip and asks you to subscribe a sum toward buying him a medal. If any one in America can tell me the address of the "Fool Killer" kindly send it to me, as I have several good jobs for him to attend to.

By the way, I hear that there is a Morton Trio billed at the Empire Theatre, London, and everybody that has read the billing has been under the impression that being billed as Americans, that this was the well-known Sam and Kitty Morton, assisted by their daughter, but I hear these "Three American Mortons" are Germans, and speak "No English spoken."

The programme for the Wintergarten, Berlin, for this month is: Kaufmann Troupe, Damm Brothers and Whiskers, Sisters Moulier, bar performers; Paul Batty, bear teacher; O'Neil and Throp, jugglers (Americans?); Dora Hepplinger, soubrette; Bernardi, act a la Fregoli; Cleo de Merode, danceress, ably assisted by Mons. Forbé of Paris; George Hartman, magician; Altha and Brads, strong act, and the ever-to-be-seen ballet. At the Apollo we find Morris Cronin juggling his clubs, and I note a Nordini who is doing an act a la Houdini.

In Hamburg are the Manhattan Quartette (minus Charles King), Johnson and Dean, Paulton and Dooley, comic cyclists; Otto Lamburg, from Limburg (now in Hamburg), piano virtuoso; the Four Harveys, doing a cake-walk on the tight wire; Willie Brothers, head equilibrists; Merkel Sisters, Bokkon Lassen, street singer; E. Howland, champion (?) jumper of the world; Little Pich, the Saphos, bar act, and Jacobus Baccus or Baccus Jacoby, komicker. Quite a large sized bill even for Hamburg, and then I have not mentioned the kosmograph. Larry Lamarr is at the Central Theatre, Leipzig, his return engagement. Mildred de Grey is doing her shoeless dance at the Krystal Palast, same city.

Warnings are being issued to performers to be careful regarding accepting contracts at the Alhambra Theatre in Florence and the Eden Theatre in Turin, Italy; the Alcazar, in Marseilles, France; the Scala, Cologne, Germany, and the Theatre Bouffé, in Moscow, Russia, as all the managers of these houses have successfully earned a reputation for being jugglers and manipulators of artists' contracts. The money is sure—if you get it. "Chicot" has been hailed as a friend of our Artisten Lodge in Berlin, and all of his articles are to be translated into German and published, as he shows several very good moves to be tried in making the lodge strong in America as well as in Germany. Our Artisten Lodge keeps gaining strength, and it now looks almost an impossibility for it to ever "bust." Things are run on a fine system, and the official paper, *Das Programme*, is reaping the benefit, as it is certainly a wonderful theatrical paper for those that can read German. Many of the articles are translated into English and French, so you can always read a little news in it of the theatrical world.

Saharet is doing nobly in Germany, drawing record houses in Halle, Chemnitz, Stettin and Braunschweig. Ike Rose is losing no time in letting it become known. Horace Goldin is in Dusseldorf, at the Apollo Theatre, packing them in. Yvette Guilbert, having recovered from her illness, is now busily engaged in playing short engagements. She last appeared at the Scala Theatre in Anvers, and is heavily billed at the Central Theatre, Leipzig, for Feb. 25, 26 and 27.

This Russian-Jap war has caused a lot of anxiety for the Russian troupers. It appears as if England wishes the Japs to win, judging from the way the Russian troupers Woklowsky and Seniers and several other troupes are being nightly hissed and receiving the article called the "Bird." To get the "Bird" in England is worse than being "booed." No self-respecting man would go to a theatre and "Bird" a performer, but many a theatre have I visited and heard the cheerful (?) sound. In the provinces it is frequently heard in MacNaughten's theatres. So far, while I have been on the Moss and Thornton tour, I have not heard a single bird flying about for any performer.

It makes no difference who you are or how much salary you draw, every act is cut and made to spoil itself, so as to allow the headliner and the bottom-liner, as well as middle of the bill liner, to have full time. In England the features are top, bottom and middle of bill. Imagine an act doing a twenty-minute turn being told (not asked) to do the act in three minutes! This is often the case, and in many cases I have seen acts not work at all. A funny incident happened while I was in Bordesley. A German trio, the Calder Brothers, do a kind of a pantomime act which runs eighteen minutes, and, time being short, the stage manager called out to them to finish; but they heeded not the man at the switch, and right in the midst of their first few efforts at comedy down comes Mr. Curtain and an act goes out in one. The Calders, not seeing the curtain down, or not caring, go ahead with their full performance, even after the band has played "God Save the King." As they were last turn but one, they continued to do their act until the lights were put out, and I think they went upstairs to their dressing room and finished their turn there.

Some time ago here in Birmingham, on a programme of fourteen numbers, a sketch called Saturday to Monday was booked to run about forty minutes. Well, it ran seventy minutes and was a big hit, but almost all the other acts went out and did their bit in three minutes and two minutes. It makes no difference how big an act you are you must cut. So, American acts coming over here to England, take my advice and do as short an act as you possibly can, so that when you open you will be doing a short act anyway.

We open at the London Hippodrome Monday, Feb. 29, for an indefinite stay.

Kindest regards and best wishes.

HARRY HOUDINI.

AERONAUT DROWNED.

Antonietta Sillimbani, an Italian aeronaut, met her death on March 13 while giving an exhibition at Buenos Ayres, Argentina. She made an ascension in a balloon and the strong wind carried her toward the River Plate. The balloon was afterward found empty, and the body of the victim was discovered floating in the river on Wednesday.

VAUDEVILLE IN BROOKLYN.

Thomas Q. Seabrooke took his little turn at vaudeville last week by playing a week's engagement at the Orpheum. His first two songs did not call forth as great enthusiasm as was to be expected, but when he donned the characteristic clothes, dinner pail and all, of the Irish laborer, and sang "O'Houlihan Held the Fuse," they woke up and gave him repeated encores. Rousby's electric novelty, held over for a second week, and proved strong enough to keep up an interest in the audience for its second appearance. There are so few chances in vaudeville of seeing genuinely good character studies that when one does find the real article half an hour spent in enjoying it seems anything but long. Thus it is with Thomas J. Ryan's conception of what an Irish lad should be, who is compelled to forsake the hod and don the clothes of society. The sketch he is using this week, Mag Haggerty's Father, is too well known to bear further analysis. Mr. Ryan improves at each appearance, and gives as much careful attention to detail as when we first saw his efforts. Mrs. Richfield makes a wonderfully good support, and is not one bit less exacting in the finished portrayal of her role than Mr. Ryan. Hal Stephens excels in his impersonation of Joseph Jefferson's Rip Van Winkle, which is one of the very best things of its style in vaudeville to-day. His other specialties are creditable. Rawson and June gave a most interesting and clever exhibition of boomerang throwing; its novelty alone would give it high rank in vaudeville. Lew Hawkins in some capital talk. Phil and Nettie Peters, who are now to the East, but who delivered such a "bright line of goods" that they will always be welcome; the Rappo Sisters in eccentric Siberian dances, and Rosto, all proved welcome attractions. This week: Louise Gunning, Minstrel Misses, Howard and Bland, Coleman's dogs, Stuart Barnes, and Mary Dupont.

At Watson's Cosey Corner the extravaganza, Miss Clover, was the main offering, and included an intensely interesting wrestling match. The olio, headed by Paxton's Beautiful Art Studies, comprised Allen and Delmain, the Savoys, Shannon and Brown, Allen and Appleton, and Annie Bernstein. This week's attractions are Jeanette Dupre in the burlesque offering, Bashful Venus, Crowley, Marco Twins, Hastings and Finn, Stewart and Raymond, and Roberts, Hayes and Roberts.

A good bill was in vogue at the Fulton Street house, Jean Edwards, in some delightful singing, was more than appreciated. It was Miss Edwards' first vaudeville appearance. The Allisons in Minnie from Minnesota made their usual hit. Jane Courthope and Charles Forrester in a clever sketch. Fisherman's

VAUDEVILLE.

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Elsie Janis

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Copied from Buffalo News, Feb. 23.

Mrs. Leslie Carter Gives Brilliant Performance of Du Barry.

Elsie Janis Makes A Hit at Shea's.

Elsie Janis, a mimic of the right sort, outshines everything at Shea's this week. She was recalled again and again, and each time responded graciously, without infringing on other acts of her kind—giving something original each time.

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Cook's Opera House, Rochester, N. Y., this week.

Laura UNASSISTED Comstock

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12 Minutes in One.

MOSHER'S BULL-TERRIERS.

14 Minutes of Surprise and Laughter.

N. H. MOSHER, Manager.

At Liberty March 28.

Mr. and Mrs. JAMES P. LEE

and LITTLE MADELINE

Presenting the best legitimate comedy act in Vaudeville. Time of act 20 minutes. Week March 14, Norfolk, Va.; March 21, Washington, D. C., Charity Nurse Co., After that, all agents.

THE

Tossing Austins

JOLLY JUGGLERS.

Leave for Australia March 24, 1904.

"THE MAN FROM IRELAND."

WM. CAHILL

Booked by Wm. Morris and Jo Paige Smith.

CHARLES KENNA

"MR. KENNA IS A REAL HIT—CIRCLE THEATRE, WEEK MARCH 14.—Charles Kenna as the fakir makes a distinctive hit. He is the genuine personification of the street man one sees in the small towns. His impressions, characterizations and general imitations are excellent, and, although he holds the stage for a long time, the novelty of his work interests his audience. He was not permitted to leave the stage at yesterday's afternoon performance until he had taken fully half a dozen bows."—*Robert Speare in N. Y. Telegraph, March 18.*

WILL H. ARMSTRONG AND MAGDALENE HOLLY

In THE EXPRESSMAN.

"The Funny Fellow with the Trunk."

IN VAUDEVILLE AGAIN, THE

TROCADERO QUARTETTE

In either act, "THE TELEPHONE AGENT" or "FOR SALE."

Shea's Empire, Cleveland, March 14; Temple, Detroit, March 21; Cook Opera House, Rochester March 28.

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Luck, were a laughing hit. Matthews and Ashley in good comedy and singing. Marion and Dean in a clever specialty that called for repeated encores. Lambert and Pierce, Two Pucks, and Casting Dunbars filled out the bill. This week Una Abele Brinker is the special attraction.

Wright Huntington was the star of the bill at Hyde and Behman's and scored a big success in his delightful sketch, A Stolen Kiss. Hassan Ben Ali's Arabs as the special attraction surprised all by their wonderful work. Adolph Zink gave his clever imitations, the one of Billy Clifford being his best. La Troupe Carmen proved to be performers par excellence on the wire. George C. Davis was a laughing hit in story and song. Rooney and Francis in some exceedingly clever dancing won much applause. The Avon Comedy Four practically caused an uproar in their clever skit. Hodge, Hale and company with one of those old reliable sketches that never fail to please won the appreciation due them, and Avery and Hart in some capital songs and comedy pleased. This week Melbourne MacDowell, supported by Pauline Willard, in La Tosca will be the headliner. Others are Wright Huntington and company in a new sketch, Humberty, Bimm, Bomm and Brrr, Midgley and Carlisle, Walino and Marinette, Charlotte George, Carson and Willard, Newsboy Quartette, and Bucephalios.

VAUDEVILLE JOTTINGS.

Oscar Hammerstein has engaged Eva Tanguay as one of the special attractions for the opening of the Paradise Roof-Gardens.

Mallory Brothers, Brooks and Halliday, after their season closes with the Fenberg Stock co., have some good bookings in vaudeville, including nine weeks on the Opheum Circuit.

Al. Friend has been engaged for the role of the Hebrew in The Devil's Daughter for the rest of the season. He will open April 3. Next season Mr. Friend will join hands with Henry A. Bailey, who has been a member of Madame Mantelle's co. for the past three years.

Bush and Gordon open May 8 at St. Louis. They will remain West until September, having signed with Edward Shayne for the Summer season. They are playing this week at Proctor's, Newark.

J. Jefferson Brott on March 13 closed a successful eight weeks' engagement at the Bijou Vaudeville Theatre, Oshkosh, Wis., to open as manager of "Le Flame," his new electrical spectacular novelty, in which the Badger Amusement co. will feature Marie Felix, the French contralto, at the St. Louis Exposition.

It is rumored that Oscar Hammerstein will present a condensed version of Parsifal at the Victoria Theatre.

Her First Offense, a new one-act play by Julius Chambers, was tried one evening recently at the Fifth Avenue Theatre, with Mr. and Mrs. Hugh Ford in the leading roles.

Helen King Russell, formerly with the Barrows-Lancaster co., is meeting with success as a monologist in the West. She will shortly appear in the principal Eastern houses.

Ella Shields, with the Brothers Byrne in Eight Bells, is making a decided hit singing "Rags" and "Navajo."

After an expenditure of $100,000, Hashagen's Park, St. Louis, which is called the "Coney Island of the West," is ready for its World's Fair season, which, from present indications, will be the banner one of its history. Under the personal direction of Manager Fred Hashagen a score of men have been at work all Winter getting things in shape for the opening, which will be about the first of May. The theatre has been renovated so that it looks like new, and the grounds are rearranged to make room for the attractions and concessions that will be inaugurated. Last Summer the park did a big business, and paved the way for a great future. Novel ideas are being used in the general make-up of the park, and in all probability the anticipations of the proprietor will be more than fulfilled.

Charles S. Wells is with the original Doody and Wells, who are presenting their Irish and Dutch inging and talking act, The Troubles Between Me and Him, and are meeting with success wherever they play. They have just added a new and tasteful wardrobe, and are now booking for the Summer season.

Harry Thomson, who has been making a big success out West, was tendered a theatre party at the Orpheum, San Francisco, on March 8, by the Turnverein. Mr. Thomson was presented with an immense basket of flowers. During his stay in San Francisco he was entertained by Mayor Schmidt and Chief Strom of the Fire Department. In Los Angeles he was the guest of the local lodge of Elks.

Ethel Whitesides, formerly of the Whitesides, has signed for a two years' engagement with Frank Turner and his pickaninnies, touring England, Australia and India. They will sail March 24. Miss Whitesides' sister, Savoy, will take her place in the old act, which is booked solid until 1905.

George W. Leslie sends word from London that he has made a decided hit at the Tivoli in Chums.

Eddie Collins, who for the past two seasons has been appearing as the "double" in A Hot Old Time, will with the assistance of Madeline Keene, shortly produce his one-act farce, Mooney the Expressman. They are booked solid until Sept. 4. Their act will not conflict with Casey the Milkman.

Jule S. Kusel, leading man of the Estelle Wordette co., who has been seriously ill for the past five weeks, is rapidly recovering and expects to resume work with Miss Wordette in this city on March 28.

Rita Redmond was back again at the Orpheum in Harlem last week, making her fourteenth week at this house since Sept. 5. She is at the Maryland Theatre, Baltimore, this week, and has signed with Hurtig and Seamon for next season.

Josephine Le Coy and Amelia Adams will join the Hurd Sisters shortly with a view to making up a big four-act for vaudeville, which will consist of refined singing and dancing.

The Smedley Sketch Club recently produced their new comedy, The Widow's Mite, by Malcolm Arthur. The piece was received with enthusiasm and was accorded several scene calls. The Smedley Club have received many congratulations upon this addition to their repertoire.

J. K. Emmet and Anna Mortland are presenting this week at Proctor's Twenty-third Street a new sketch, entitled A South Dakota Divorce, by Florence Gerald, who has been quite successful writing one-act plays.

The Beach and Bowers Minstrels were stranded at Beloit, Kan., last week.

The Great Lafayette has replaced his Italian band with Americans. Gladys Arnold is now playing the Princess with this co. in place of Mary Gillette. Walter Hunt is now ahead of the co. and Walter C. Mack is manager.

Edmond Hayes underwent a severe cross examination last week in his bankruptcy proceedings. Percy Williams objected to the petition in bankruptcy on the ground that Hayes has no right to plead poverty and the inability to pay a $100 loan when he is earning a very large salary in vaudeville.

Tim McMahon is very proud of the success of his vaudeville co., which at Salem, Mass., played to the largest receipts in the history of the house. McMahon's Watermelon Girls and Minstrel Maids were the big features of the bill.

The Great Denver Singing Four made their professional debut at the Denver Opera House recently and made good. Their voices are of a very high order of merit, and great success is predicted for them. They went from Denver west to the coast.

The Sisters Meredith have received such a very flattering offer from the management of the Vesta Tilley co. that they remain in America three weeks longer than they had intended. They will sail on April 12 and will open their European tour in Paris.

The Chamberlins, lasso throwers and rope artists, who have been very successful in Europe, were heavily featured during their engagement at the Palace, Holborn, England.

Fieldman and Ball, refined singers and dancers, open their Summer vaudeville dates at the Globe Theatre, St. Louis, week of June 5, with the Crystal Circuit to follow. They are booked pretty solid for the Summer and have some very flattering offers for next season. They are at present touring the West with the Irving French co.

Frank Hardiman, who had been seriously ill for several days, is back at work, and is once more smiling through the window of the box-office at Tony Pastor's.

Anna Mortland, who is at Proctor's Twenty-third Street Theatre this week, will be remembered for her breezy performance of the American girl in The Sorrows of Satan a few seasons ago. The part in the sketch in which she appears with J. K. Emmet was especially written for her.

Weber and Fields were forced last week to again deny the rumor that they are to separate at the close of this season.

Maitland, an American performer, was seriously injured on Saturday evening last while looping the loop in an automobile at the Kursaal, in Lausanne, Switzerland. The machine stopped suddenly when it reached the top of the loop, and Maitland fell to the bottom, landing on his head.

Alf Helton, of the Three Heltons, writes that the trio close their season of thirty-one weeks with For Her Children's Sake, March 26, at Findlay, O., and will immediately reproduce in vaudeville The Corporal's Birthday, which they found so successful last Summer.

Lizzie N. Wilson is making a feature of her brother's song, "Die Shnityelbank," over the Orpheum circuit, with great success. She plays Shea's, Buffalo and Toronto, with Kohl and Castle circuit to follow.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Keith's, Boston, 14-26.
Adams, Jas. R.—Proctor's 125th St., N. Y., 28-April 2.
Adams, Mabel—Proctor's 5th Ave., N. Y., 21-26.
Addison and Livingston—Bon Ton, Salt Lake City, 21-26.
Aga—Victoria, N. Y., 1—indefinite.
Alexis and Schall—Pastor's, N. Y., 21-26.
Alfons—Keith's, Phila., 21-26.
Allen, Searl and Violet—Sheedy's, New Bedford, 21-26.
Aloz and Zola—Pastor's, N. Y., 21-26.
Ameta—Empire, Cleveland, 21-26.
Amoros-Werner Troupe—Orph., Kansas City, 21-26.
Amy, Mlle.—A. and S., Boston, 21-26.
Anderson and Briggs—Orph., Los Angeles, 21-26.
Arminta—Bijou, Phila., 21-26.
Ascott and Eddie—Howard, Boston, 21-26.
Ashton, Margaret—Tivoli, London, 21—indefinite.
Ashtons, Two—Keith's, N. Y., 21-26.
Austin, George—Proctor's 125th St., N. Y., 21-26.
Austin Sisters—Fulton St., Brooklyn, 21-26.
Avon Comedy Four—Keith's, N. Y., 21-26, Keith's, Boston, 28-April 2.
Baby Jeannette—Poli's, New Haven, 21-26.
Baggessens, The—Stockholm, Sweden, 14-26.
Bailey and Fletcher—Keith's, Providence, 21-26.
Bailey and Madison—Duquesne, Pittsburgh, 21-26.
Baileys, The Two—Orph., Los Angeles, 14-27.
Baises, The Four—Keith's, Phila., 21-26, Keith's, Boston, 28-April 2.
Barnes, Stuart—Orph., Brooklyn, 21-26.
Barr and Evans—Orph., Kansas City, 27-April 2.
Barretts, The—Empire, Hoboken, 21-26.
Baus, Bessie—O. H., Chicago, 21-26.
Bayes, Nora—Keith's Bijou, Phila., 21-26, Circle, N. Y., 28-April 2.
Beaumont, Rose—Proctor's, Newark, 21-26.
Beemers, The—O. H., Chicago, 21-26.
Behman Show—Columbia, Cincinnati, 21-26.
Bell, Digby—Keith's, N. Y., 21-26.
Bellman and Moore—Keith's, Phila., 21-26, Keith's, Providence, 28-April 2.
Bennett, Johnstone, and Co.—Keith's, Phila., 21-26.
Bernard, Elsie—Keith's, N. Y., 21-26.
Bergere, Valerie—Columbia, Cincinnati, 21-26, Keith's, Phila., 28-April 2.
Bijou Circus—Columbia, Cincinnati, 21-26, Grand, Indianapolis, 28-April 2.
Bimm, Bomm, Brrr—H. and B., Brooklyn, 21-26.
Blocksom and Burns—Shea's, Toronto, 21-26, Victoria, N. Y., 28-April 2.
Bloodgood, Katherine—Keith's, Providence, 21-26.
Bloom and Cooper—Empire, Cleveland, 21-26.
Boises, Four—Keith's, Phila., 21-26, Keith's, Boston, 28-April 2.
Bond, Fred—Avenue, Pittsburgh, 21-26.
Bonney's Band—A. and S., Boston, 21-26.
Breen and Tilford—Fulton St., Brooklyn, 21-26.
Brehany, Louise—Haymarket, Chicago, 21-26.
Brinker, Una Abell—Fulton St., Brooklyn, 21-26.
Brittons, The—Portland, Me., 21-26.
Brooks Bros.—Keith's, Boston, 21-26.
Brothers French—Shea's, Buffalo, 21-26.
Brott, J. J.—Crystal, Milwaukee, 14-26.
Brown and Nevaro—Trenton, 21-26.
BROWNE, WHISTLING TOM—Empire, Cleveland, 21-26.
Brown, Harry—Haymarket, Chicago, 21-26.
Bryants, Four—Garden, Zanesville, O., 21-26.
Bucephalos—H. and B., Brooklyn, 21-26.
Buckner, Arthur—Keith's, N. Y., 21-26, Keith's, Providence, 28-April 2.
Bullen and Fisher—Haymarket, Chicago, 21-26.
Burdette, Madeleine—Casto, Fall River, 21-26.
Bush and Gordon—Proctor's, Newark, 21-26.
Callahan and Murray—Empire, Cleveland, 21-26.
Canfield and Carleton—H. and S., N. Y., 21-26.
Carlin and Otto—Orph., Los Angeles, 13-April 2.
Carmen Sisters—Proctor's Twenty-third St., N. Y., 21-26.
Carmen Troupe—Avenue, Pittsburgh, 21-26.
Carson and Willard—H. and B., Brooklyn, 21-26.
Carter and Bluford—Proctor's 125th St., N. Y., 21-26.
Carter, Mr. and Mrs. Carl—Lyric, Lincoln, 21-26.
Casad and De Verne—Crystal, Milwaukee, 21-26.
Case, Charley—Circle, N. Y., 21-26.
Charles, Carl—Edison, Victoria, 21-26.
Charmion—Cook's, Rochester, 21-26.
Cherry and Bates—Avenue, Pittsburgh, 21-26.
Christian and Turner—New York, N. Y., 21-26; Keith's, Providence, 28-April 2.
Clarke and Temple—Poli's, Hartford, 21-26.
Clarke, Wilfred, and Co.—Orph., Kansas City, 21-26, Orph., Omaha, 28-April 2.
Clark and Florette—Pastor's, N. Y., 21-26.
Claudius and Corbin—Sheedy's, New Bedford, 21-26.
Clayton, Jenkins and Jasper—Grand, Boston, 28-April 2.
Clayton, White and Stuart—Keith's, Providence, 21-26.
Clifford and Hall—Keith's, Phila., 21-26.
Clifford, Billy Single—Orph., Los Angeles, 21-April 2.
Colby Family—Colonial, Cleveland, 21-26, Hopkins', Memphis, 28-April 2.
COLE AND JOHNSON—Empire, Cleveland, 14-26.
Coleman, Al.—Portland, Me., 14-26.
Columbian Trio—Empire, Sheffield, Eng., 21-26, Empire, Hull, 28-April 2.
Conway and Leland—Empire, Liverpool, 21-26, Empire, Sheffield, 28-April 2.
Corbett, James J.—Empire, Cleveland, 21-26.
Corduna and Maud—Haymarket, Chicago, 21-26.
Couthoui, Jessie—Keith's, Boston, 21-26.
Crane Brothers—Shea's, Buffalo, 21-26.
Crane, Mr. and Mrs. Gardner—Nelson, Springfield, 21-26, Empire, Hoboken, 28-April 2.
CRESSY, WILL, AND DAYNE, BLANCHE—Keith's, N. Y., 21-April 2.
Cullen, James H.—Orph., Frisco, 27-April 2.
Curtis and Adams—Keith's, Phila., 21-26.
D's and D's—Louvre, Astoria, 14-26, Park, Portland, Ore., 28-April 2.
Dagwell, Aurie—Proctor's 5th Ave., N. Y., 21-26.
Daly and Devere—Keith's, Boston, 21-26.
Daly, Marguerite—Arch St. Museum, Phila., 21-26.
Dancing Howards—Howard, Boston, 21-26.
Dancing Violinist—O. H., Indianapolis, 21-26, Cleveland's, Chicago, 27-April 3.
Davis and Macauley—Keith's, Boston, 21-26.
Davis and Walker—Fulton St., Brooklyn, 21-26.
Davis, George C.—Empire, Hoboken, 21-26.
Dawson, Ely—Electric, Victoria, 21-26.
Day and Kelso—Electric, Stillwater, 21-26.
Day, Edmund—Orph., Omaha, 21-26.
DAY, GEORGE W.—Orph., San Francisco, 21-26, Orph., New Orleans, 28-April 2.
Delmar Trio—Bijou, Phila., 21-26.
Delmore and Darrell—Proctor's 5th Ave., N. Y., 21-26.
Delmore and Lee—Grand, Indianapolis, 21-26.
Delmore and Wilson—Empire, Sheffield, 21-26.
Delmore, The Misses—Empire, Hoboken, 21-26.
Derenda and Green—Standard, St. Louis, 21-26, Century, Kansas City, 28-April 2.
Deveau, Hubert—Portland, Me., 21-26, Proctor's 125th St., N. Y., 28-April 2.
Dickson, Charles, and Co.—Haymarket, Chicago, 21-26, Columbia, St. Louis, 28-April 2.
Dixey, Henry E., and Co.—Empire, Cleveland, 21-26.
DOHERTY SISTERS—Empire, Newport, 21-26, Empire, Leicester, 28-April 2.
Dolans, Roger and Belle—Keith's, N. Y., 21-26.
Donahue and Nichols—Howard, Boston, 21-26.
Doyle, Edward—Mechanics', Salem, 21-26, O. H., Patterson, 28-April 2.
Dresser, Louise—H. and S., N. Y., 21-26.
Dressler, Marie—Maryland, Baltimore, 21-26.
Dunbars, Four—Poli's, New Haven, 21-26.
Duncan, A. O.—Orph., Denver, 21-26.
Du Pont, Mary, and Co.—Orph., Brooklyn, 21-26.
Dyllyn—Duquesne, Pittsburgh, 21-26.
Eckert and Berg—O. H., Chicago, 21-26.
ECKOFF AND GORDON—Moore's, Detroit, 21-26, Empire, Cleveland, 28-April 2.
Edouin and Edwards—Keith's, Boston, 21-26, Circle, N. Y., 28-April 2.
Eldridge, Press—Chase's, Washington, 21-26, Main St., Peoria, 28-April 2.
Ellsworth and Burt—Duquesne, Pittsburgh, 21-26.
Elnino, Eddie—Proctor's 23d St., N. Y., 21-26.
Emmet, Gracie, and Co.—Gotham, N. Y., 28-April 2.
Emmet, J. K., and Co.—Proctor's 23d St., N. Y., 21-26.
Emperors of Music, Four—Fulton St., Brooklyn, 21-26.
Empire City Quartette—People's, Cincinnati, 21-26, Buckingham, Louisville, 28-April 2.
English Girls, Eight—Park, Worcester, 21-26.
Eretto Family—Haymarket, Chicago, 21-26.
Estelle, Elizabeth—Sheedy's, New Bedford, 21-26.
Evans, May—Bijou, Phila., 21-26.
Falk, Eleanor—Empire, Cleveland, 21-28.
Falke and Semon—O. H., Chicago, 21-April 2.
Fantas, Two—O. H., Leadville, Col., 21-26.
Favor and Sinclair—Park, Worcester, 21-26.
Fay, Effie—Chase's, Washington, 21-26.
Felix and Barry—Keith's, N. Y., 21-26.
Ferguson and Mack—Orph., San Francisco, 6-26, Orph., Los Angeles, 27-April 2.
Ferguson, Dupree, and Co.—Crystal, Cripple Creek, 21-26, Elks' O. H., Leadville, 28-April 2.
Fields and Ward—Proctor's, Albany, 14-26, Victoria, N. Y., 28-April 2.
Fields, "Happy" Fanny—Empire, Glasgow, 21-26, Empire, Birmingham, 28-April 2.
Filson and Erroll—Orph., Los Angeles, 13-April 2.
Fisher and Carroll—Maryland, Baltimore, 21-26.
FISHER, MR. AND MRS. PERKINS—Mechanics', Salem, 21-26, Keith's, Phila., 28-April 2.
Fiske and McDonough—Haymarket, Chicago, 21-26, Columbia, St. Louis, 28-April 2.
Fitzgerald, H. V.—Keith's, Phila., 21-26.
FLETCHER, CHARLES LEONARD—London, England, Feb. 8-Sept. 3.
Flynn, Joe—Orph., Kansas City, 21-26.
Forber—San Antonio, Texas, 14-26.
Ford and Gehrue—Shea's, Buffalo, 21-26.
Ford and Wilson—Chase's, Washington, 21-26, H. and S., N. Y., 28-April 2.
Ford-Cantwell—Kohland Castle Circuit, 21-26.
Fox and Ward—Edison, Victoria, 21-26.
France and Booker—Poli's, Bridgeport, 21-26.
Franklin and Hayman—Pastor's, N. Y., 21-26.
Frank and Louise—Broadway, Los Angeles, 28-April 2.
Franzmathes and Lewis—Keith's, Providence, 21-26.
Frazer and Mack—Empire, Belfast, Ireland, 21-26.
Frey and Fields—Empire, Toledo, 21-26, Avenue, Detroit, 28-April 2.
Gallagher and Barrett—O. H., Chicago, 21-26.
Garuiner and Vincent—Poli's, New Haven, 21-26, Poli's, Bridgeport, 28-April 2.
Gardner, West and Sunshine—Coeur d'Lene, Spokane, 21-26.
Gardner, Jack—Orph., Denver, 21-26.
Garvie and Thompson—Avenue, Pittsburgh, 21-26.
Gassman, Josephine—Orph., Omaha, 20-26.
Gay, F. L.—Standard, Fort Worth, Texas, 21-26.
George, Charlotte—H. and B., Brooklyn, 21-26.
Genaro and Bailey—H. and S., N. Y., 21-26.
Genaro and Theol—Empire, Manchester, 21-26.
Gerard, Helene—Proctor's, Newark, 21-26.
Gilson, Lottie, and Billy Hart—Maryland, Baltimore, 21-26.
GILLIHAN AND MURRAY—Orph., Omaha, 14-26.
Girard and Gardner—Orph., New Orleans, 28-April 4.
Girl With the Auburn Hair—Orph., Omaha, 20-26.
Gladstone, Lotta—Cook's, Rochester, 21-26, Temple, Detroit, 28-April 2.
Glazier, Harry—Cook's, Rochester, 14-26.
Gleesons and Houlihan—Poli's, Waterbury, 21-26.
Godfrey, Hal, and Co.—Poli's, New Bedford, 21-26, H. and B., Broooklyn, 28-April 2.
Goldsmith and Hoppe—Orph., N. Y., 21-26, Casto, Fall River, 28-April 2.
Goleman's Animals—Orph., Broooklyn, 21-26.
Goolman's Dogs—Circle, N. Y., 14-19.
Gotham City Four—Avenue, Pittsburgh, 14-19.
Gottlob, Fred and Amy—Proctor's 23d St., N. Y., 21-26.
Gracie and Reynolds—Howard, Boston, 14-19.
Grant, Sydney—Keith's, Providence, 21-26, Keith's, Boston, 28-April 2.
Gray, Ed—Fulton St., Brooklyn, 21-26.
Gregsons—Howard, Boston, 14-19.
Greene and Werner—Avenue, Detroit, 14-19.
Grover, Mildred—Trent, Trenton, 14-19.
Guerrero, Rosario—Orph., San Francisco, 21-April 2.
Haines and Remington—Empire, Hoboken, 21-26.
Hampton, Mary, and Co.—O. H., Indianapolis, 21-26.
Hart, Will and Edith—Arch St., Phila., 21-26.
Harrigan—Park, Worcester, 21-26.
Harrington, Giles W.—Chutes, San Francisco, 28-April 2.
Haskell, Loney—Orph., San Francisco, 13-26, Orph., Los Angeles, 27-April 2.
Hassan Ben Ali's Arabs—Cook's, Rochester, 21-26.
Hathaway and Walton—Proctor's, Memphis, 21-26.
Hawthorne Sisters—Orph., Brooklyn, 21-26.
Hayes, Edmund, and Co.—Chase's, Washington, 21-26.
Hayes and Healey—Empire, Hoboken, 21-26.
Hazlett, Mabel—Bijou, Minneapolis, 21-26.
Heath and Excela—Lyric, San Diego, 21-26.
Heavenly Twins—Empire, Hoboken, 21-26.
Henry, Louise—Dockstader's, Wilmington, 21-26.
Herrmann, Adelaide—Keith's Phila., 21-26.
Hickman Bros., Three—Keith's, Phila., 21-26.
Hill and Hall—Arch St., Phila., 21-26.
Hill, Hamilton—Palace, London, 7-26.
Hines and Remington—Empire, Hoboken, 21-26.
Hodge, Hall and Co.—Shea's, Buffalo, 21-26.
Holdsworths, The—Pastor's, N. Y., 21-26.
Holloway Trio—Keith's, N. Y., 14-26.
Holt, Alf—Proctor's 5th Ave., N. Y., 21-26.
Hoopers—Cardiff, Eng., 21-26, Swansea, Eng., 28-April 2.
HOUDINI—Hippodrome, London, Eng., 5-April 9.
Howard and Alton—Stanton, Ft. Worth, Texas, 14-26.
Howard and Bland—Orph., Brooklyn, 21-26.
Howard Bros.—Maryland, Baltimore, 21-26.
Howard's, Harry, Ponies—Haymarket, Chicago, 21-26.
Hughes, Mr. and Mrs. Gene—Proctor's 23d St., N. Y., 21-26.
Humberty—H. and B., Brooklyn, 21-26.
Hume, Ross and Lewis—Olympia, Chicago, 21-26, Columbia, St. Louis, 28-April 2.
Huntings, Four—Portland, Me., 21-26.
Huntington, Wright—H. and B., Brooklyn, 14-26.
Ingram and Neale—Bijou, Phila., 21-26.
Jennings and Jewell—Central, Seattle, 21-26.
Jennings and Renfrew—Arcade, Toledo, 21-26.
Jennings Sisters—Haymarket, Chicago, 21-26.
Johnson and Wells—Park, Worcester, 21-26.
Johnstone, Menifee and Co.—O. H., Chicago, 21-26, O. H., Indianapolis, 28-April 2.
JOHNSTONS, MUSICAL—People's, Cincinnati, 21-26.
Jones and Sutton—Cosey Corner, Brooklyn, 28-April 2.
Jones, Irving—Keith's, Boston, 21-26.
Judge, W. F.—Arch St., Phila., 21-26.
Juggling Johnson—Nouveau Cirque, Paris, 1-31.
Kalmo, Chas. and Ada—Proctor's 5th Ave., N. Y., 21-26.
Keatons, Three—Proctor's, Albany, 21-26, Pastor's, N. Y., 28-April 2.
Kelcey Sisters—Arcade, Toledo, 21-26.
Kelly and Massey—Edison, Seattle, Wash., 28-April 2.
Kenfield, Mildred—Arch St., Phila., 21-26.
Kenton, Dorothy—Shea's, Buffalo, 21-26, Shea's, Toronto, 28-April 2.
Kenyon and De Carmo—Proctor's 5th Ave., N. Y., 21-26.
Keough and Ballard—Shea's, Toronto, 21-26, H. and S., N. Y., 28-April 2.
Kimball and Donovan—O. H., Chicago, 21-26.
Klein-Ott-Nickerson-Bros.—Chase's, Washington, 21-26.
Knowles, The—Academy of Music, Charleston, 21-26, Selma, Ala., 28-April 2.
Kummin's Trio—Keith's, Providence, 21-26.
La Tell Bros.—Avenue, Pittsburgh, 21-26.
La Petite, Adelaide—Orph., Omaha, 27-April 2.
La Veen and Cross—Park, Worcester, 21-26.
Latell, Ed—Mechanics, Salem, 21-26, Bijou, Phila., 28-April 2.
Latimore and Leigh—Battle Creek, Mich., 21-26, Ft. Wayne, Ind., 28-April 2.
Lawrence, Al.—Columbia, Cincinnati, 21-26, O. H., Indianapolis, 28-April 2.
Lawson and Namon—O. H., Chicago, 21-26.
Le Clair and West—Lockport, 21-26.
Le Clair, Harry—Orph., Kansas City, 21-26, Orph., Omaha, 27-April 3.
Lee, Henry—Chase's, Washington, 21-26.
Lee, Mr. and Mrs. James P.—Academy of Music, Washington, 21-26, Majestic, Brooklyn, 28-April 3.
Leipzig—Keith's, Boston, 21-26.
Lenert, R.—Bijou, Duluth, 21-26.
Leroy and Clayton—Bijou, Phila., 21-26.
Lester, Harry B.—Keith's, N. Y., 21-26.
Litchfield, Mr. and Mrs. Neil—Cleveland, Chicago, 21-26.
Little and Pritzkow—Proctor's 125th St., N. Y., 21-26.
Lloyd, Herbert—Pastor's, N. Y., 21-26, Shea's, Buffalo, 28-April 2.
Loder, Charles—Trent, Trenton, 21-26.
Lovitt, Katie and Edward—Pastor's, N. Y., 21-26.
Lutz Bros.—Cook's, Rochester, 21-26.
Macart's Dogs and Monkeys—O. H., Chicago, 21-26.
Mac and Mac—O. H., Lawrence, 21-26, O. H., New Bedford, 28-April 2.
Maceo's Dogs—Haymarket, Chicago, 21-26.
Macbans, The—Proctor's 23d St., N. Y., 21-26.
Madden, Mary—Proctor's, Newark, 21-26.
Mansfield, Gertrude, and Caryl Wilbur—Proctor's, Albany, 21-26.
Marcel's Art Studies—O. H., Chicago, 21-26.
Mardo—A. and S., Boston, 21-26.
Margina Tulbana—Orph., Denver, 21-26.
Marion and Deane—Howard, Boston, 21-26.
Marion and Pearl—Proctor's, Albany, 21-26.
Marquam, Winnie—Casino, Butte, Mont., 21-26.
Marsh and Sartella—O. H., Chicago, 21-26.
Martin Bros.—Orph., Broooklyn, 21-26.
Martine and Balmo—H. and S., N. Y., 21-26.
Martinetti and Grossi—Pastor's, N. Y., 21-26.
Marvellous Frank—Proctor's, Newark, 21-26.
Mason-Keeler Co.—Orph., New Orleans, 20-26.
May and Miles—Columbia, Utica, 21-26, Star, Hamilton, 28-April 2.
Meakin and McCarty—Arch St., Phila., 21-26.
Melville and Stetson—Circle, N. Y., 21-26.
MEREDITH SISTERS—Avenue, Pittsburgh, 21-26, Empire, Cleveland, 28-April 2.
Merritt, Hal—O. H., Chicago, 21-26.
Micti's Dogs—Keith's, Phila., 21-26.
Midgeley and Carlisle—H. and B., Brooklyn, 21-26.
Miltons, Four—Haymarket, Chicago, 21-26.
McAvoy, Dick and Alice—Columbia, Cincinnati, 20-26.
McCaffrey and Keller—Edison, Missoula, 21-26.
McCarthy, Miles, and Co.—Orph., New Orleans, 21-26.
McCord, Lewis, and Co.—Orph., Utica, 21-26, Boston, 28-April 2.
McCue and Cahill—Keith's, Phila., 21-26.
McIntire and Primrose—Duquesne, Pittsburgh, 21-26.
McIntire and Rice—Bijou, Phila., 21-26.
McKinley, Mabel—H. and S., N. Y., 21-26.
McMahon and Chappelle—Belfast, 14-19.
McNamee—Trent, Trenton, 21-26.
McNulty Sisters—Empire, Dublin, 21-26, Empire, Birmingham, 28-April 2.
McWatters and Tyson Co.—Shea's, Buffalo, 21-26.
Minor and Galbreth—Broadway, Los Angeles, 21-26.
Mitchell and Marron—Pastor's, N. Y., 21-26.
Mooney and Halbien—Pastor's, N. Y., 21-26.
Moore and Littlefield—Columbia, St. Louis, 21-26.
Moore, Tom—Pavilion, Glasgow, 21-26, Place de Republic, Paris—indefinite.
Morton, James J.—Keith's, Phila., 21-26.
MOTOGIRL, LA CREATRICE—Hansa, Hamburg, Germany, 1-March 31.
Mudge, Eva—Keith's, Providence, 21-26.
Musical Bentley—Avenue, Pittsburgh, 21-26.
Musical Goolmans—Avenue, Detroit, 21-26, Colonial, Cleveland, 28-April 2.
Musical Simpsons—Trocadero, Phila., 21-26.
Musical Thor—Park, Worcester, 21-26.
Nelsons Four Comiques—Proctor's 125th St., N. Y., 21-26.
Nevins and Arnold—Poli's, New Haven, 21-26.
Newell and Niblo—Arcade, Toledo, 21-26.
Newsboys' Quartette—H. and B., Brooklyn, 21-26.
Nightons, Four—H. and S., N. Y., 21-26.
Nirvana—Orph., Los Angeles, 14-26.
Norrises, The—St. Albans, N. Y., 21-26.
Norworth, Jack—H. and S., N. Y., 21-26.
Nowlin, Dave—[illegible] 21-26, Hopkins' Grand, Memphis, [illegible] 2.
O'Brien and Havel—[illegible] N. Y., 3-21.
Orpheum Comedy [illegible] Boston, 21-26, Keith's, Providence, [illegible]
O'Zav and Delmo—Duquesne, Pittsburgh, 21-26.
Pelot—Portland, Me., 21-26, Keith's Bijou, Phila., 28-April 2.
Perkins, [illegible] 21-26.
Petching Brothers [illegible] 21-26.
Peters, Phil and [illegible] Poli's, New Haven, 21-26, Poli's, Bridgeport, [illegible]
Pierce and Maize—[illegible] Ind., 21-26, Keith's Bijou, Phila., [illegible]
Primrose, George, and [illegible] West Baden Springs, Ind., 21-26.
Provo and Elmo—Nacional, Cuba, [illegible] 11.
Pryor Brothers—Keith's, Boston, 21-26.
Quaker City Trio—Toronto, Can., [illegible]
Quigley Brothers—Keith [illegible]
Rapoli—Haymarket, Chicago, 21-26.
Rappo Sisters—Circle, N. Y., 21-26.
Rastus and Banks—Keith's, Boston, 21-April 2.
Rawson and Stone—Circle, N. Y., 21-26.
Ray, John and Emma—Duquesne, Pittsburgh, 21-26.
Raymond and Caverly—Keith's, Providence, 21-26.
Redding, Francesca—Orph., Brooklyn, 28-April 2.
Reed and Shaw—Keith's, Phila., 21-26.
Redmond, Rita—Maryland, Baltimore, 21-26.
Remington, Mayme, and Her Bungle Boo-loo Babies—Avenue, Pittsburgh, 21-26, Temple, Detroit, 28-April 2.
Renos, Acrobats—Maryland, Baltimore, 21-26.
Reynard, Ed F.—Columbia, St. Louis, 21-26, O. H., Chicago, 28-April 2.
Riccobono's Horses—Circle, N. Y., 21-26.
Rice and Elmer—Park, Youngstown, 21-April 2.
Rice Family—Poli's, Bridgeport, 21-26.
Richards, Three—Shea's, Buffalo, 21-26.
Rio Brothers, Three—Proctor's 23d St., N. Y., 21-26.
Routino and Stevens—Orph., San Francisco, 21-26.
Roberts, Four—Edison, Aberdeen, 21-26, Park, Tacoma, 28-April 2.
Robisch and Childress—Parlor, Everett, 21-26, Unique, Whatcom, Wash., 28-April 2.
Romani Trio—Keith's, Phila., 21-26.
Rosaire—Keith's, Providence, 21-26.
Rose, Julian—Proctor's 5th Ave., N. Y., 21-26.
Rostow, A. T.—Circle, N. Y., 21-26.
Royer and French—O. H., Chicago, 21-26.
Russell, Leah—Proctor's 5th Ave., N. Y., 21-26.
Ruth and Nelda—Pastor's, N. Y., 21-26.
Russell Brothers—Trent, Trenton, 21-26.
RYAN, THOMAS J., AND RICHFIELD, MARY—Circle, N. Y., 21-26, Keith's, Pawtucket, 28-April 2.
SABEL, JOSEPHINE—Tivoli, London, 7—indefinite.
Sawyer, Eddie—Haymarket, Chicago, 21-26.
Semon Children—O. H., Chicago, 21-26, Haymarket, 28-April 2.
Senator Frank Bell—Proctor's, Newark, 21-26.
Shaw, Mr. and Mrs. Larry—Duquesne, Pittsburgh, 21-26.
Shean, Al. and Warren—Orph., Brooklyn, 21-26.
Sheehan, Edward J.—Capital, Rochester, 21-26.
Silvano, Alfonso—Cook's, Rochester, 21-26.
Silvas, Two—Empire, Cleveland, 21-26.
Simon and Gardner Co.—Poli's, New Haven, 21-26.
Sisters De Van—Empire, Hoboken, 21-26.
Smirl and Kessner—Maryland, Baltimore, 21-26.
Smith and Powell—Howard, Boston, 21-26.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., Kansas City, 21-26, Orph., Denver, 28-April 2.
Stephens, Hal, and Co.—Circle, N. Y., 21-26.
Stewart, Cal—Providence, R. I., 21-26, Keith's, Boston, 28-April 2.
Stuber, Fred—Howard, Boston, 21-26.
Sullagley Brothers—Howard, Boston, 21-26.
Sullivan and Weston—Keith's, Providence, 21-26.
Sullivan, John T.—Proctor's, Newark, 21-26.
Sully Family—Sheedy's, New Bedford, 21-26.
Swan and Bambard—Park, Worcester, 21-26.
Sweet, Chas. R.—Chase's, Washington, 21-26.
Talkative Miss Norton—Pastor's, N. Y., 21-26.
Taneans, The—Arch St., Phila., 21-26.
Tanner and Gilbert—Bijou, Phila., 21-26.
Taylor, Chas. E.—Unique, Indianapolis, 21-26.
Terry and Lambert—Newport, Eng., 21-26, Nottingham, Eng., 28-April 2.
Thomas, Geo. H.—Watson's, Brooklyn, 21-26.
Thomas, Hilda, and Lou Hall—Trent, Trenton, 21-26.
Thomson, Harry—Orph., New Orleans, 21-26.
Thorne, Mr. and Mrs. Harry—Poli's, Hartford, 21-26, Keith's, Bijou, Phila., 28-April 2.
Thornton, James—Avenue, Pittsburgh, 21-26.
Thropp, Clara—Orph., San Francisco, 6-26, Orph., Los Angeles, 28-April 2.
Thurston, Howard—O. H., Indianapolis, 21-26, Walnut, Cincinnati, 27-April 2.
Tille's Marionettes—21-26.
Toledo and Price—O. H., Chicago, 21-26.
Toreador Quartette—Temple, Detroit, 21-26.
Trask and Gladden—Orph., New Orleans, 28-April 4.
Trelor and Tempest—Trent, Trenton, 21-26.
Trocadero Quartette—Temple, Detroit, 21-26, O. H., Rochester, 28-April 2.
Troubadour Four—Bon Ton, Jersey City, 21-26.
Tsuda—Keith's, N. Y., 21-26.
Valmore and Horton—Chase's, Washington, 21-26, H. and S., New York, 28-April 2.
Van, Billy—Proctor's, Newark, 21-26.
Van Gofre and Cotrely—Fritz's, Portland, Ore., 19-26.
Verdis Sisters—Howard, Boston, 21-26.
Vassar Girls—Orph., New Orleans, 20-27.
Vedmars, The—Chase's, Washington, 21-26.
Village Choir—Poli's, Waterbury, 21-26, Poli's, Bridgeport, 28-April 2.
Wagner Sisters—Star, Hamilton, 21-26.
Walino and Marinetti—H. and B., Brooklyn, 21-26.
Warren and Blanchard—Poli's, New Haven, 21-26.
Wartinburg Brothers—Keith's, Providence, 21-26.
Waterbury Bros. and Tenny—Portland, Me., 21-26.
Watrous, Mr. and Mrs. H. W.—Keith's, Boston, 21-26.
Wayburn's, Ned, Minstrel Misses—Orph., Brooklyn, 21-26.
Webbs, Four—Bijou, Phila., 21-26.
Wesson, Waters and Wesson—Orph., San Francisco, 29-April 2.
West and Van Siclen—Proctor's 23d St., N. Y., 21-26, Proctor's 125th St., N. Y., 28-April 2.
Wheeler and Murray—O. H., Amsterdam, N. Y., 21-26.
White and Simmons—Park, Youngstown, 14-26, Empire, Hoboken, 28-April 2.
White, Clayton and Stuart—Keith's, Providence, 21-April 2.
Whitney, Anna—Pastor's, N. Y., 21-26.
WILDER, MARSHALL P.—Victoria, N. Y., 28-April 4.
Wilson and Heloise—Orph., Kansas City, 21-26.
Wilson, Lizzie—Orph., Omaha, 21-26.
Wilton Brothers—Sheedy's, New Bedford, 21-26.
Winslow, Wynne—Keith's, N. Y., 21-26.
Williams and Melburne—Fulton St., Brooklyn, 21-26.
Wood and Ray—Shea's, Toronto, 21-26.
Wood, Milt and Maud—Keith's, N. Y., 21-26.
World's Trio—Orph., Omaha, 21-26.
Wright, Mr. and Mrs. John B.—Electric, Vancouver, 21-26.
Yalto Duo—Orris Brothers' Circus, Feb. 8-April 10.
Young, Ollie—Empire, Columbus, 21-26.
Zaino—A. and S., Boston, 21-26.
Zat, Zam and Momsa—Globe, Billings, 14-26.
Zimmerman, Al.—Globe, Billings, 14-26.

WASHBURN'S NOTABLE ACTIVITIES.

That Uncle Tom's Cabin has lost none of its prestige is prominently attested by the immense business done by the Stetson's Uncle Tom's Cabin companies which are touring the United States. And though "the play's the thing," a great deal depends upon the manager, and so this standard American play owes much to the vigor and enterprise of Leon W. Washburn. Mr. Washburn is a very busy man. He is continually going from one company to another, adding here and improving there, and the result is that for general all round excellence his production has no equal of its kind on the American stage. He is now on his way to visit one of his companies in California, having just left another one in Portland, Me. Mr. Washburn has four companies out, with four more under way. Three will go out this coming Summer under canvas, while the fourth wil go by special steamer to Alaska to gladden the hearts of the inhabitants of the icy North. The contrast presented between the existing conditions in that country and the scenes of the sunny South, so accurately depicted by Mr. Washburn, will, no doubt, make it a distinct and pleasing novelty. The Washburn Minstrels are now undergoing a complete and thorough reorganization, and a large amount of money is being expended in new costumes, printing, scenery, uniforms, etc., to make it an up to date production for next season, when it will go out under its proprietor's personal management.

A BUSINESS MAN'S TROUBLES.

Sullivan, Harris and Woods give notice that they are the sole owners to all rights in the play A Business Man, of which Lee Arthur is the author. They base their claim to ownership on a written contract with Mr. Arthur, and announce that they are prepared to protect their rights through the medium of the courts if necessary.

ARENA NOTES.

The Red Men's Street Fair and Carnival remained a second week at Baton Rouge, La., and did a fine business.

The U. S. Carnival company drew good crowds at Franklin, La., 1-7. Young Brothers' electric show and the bicycle whirl were features, and did a big business.

The Talbott, [illegible] Carnival co. exhibited at Alexandria, La., Feb. 29-[illegible]

Wallace and [illegible] Shows will open at Peru, Ind., April 30.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Marcel's pictures lead the bill at the Chicago Opera House this week. Others on the bill include Falke and Semon, Macart's dogs and monkeys, Gallagher and Barrett, Menifee Johnstone and co., Hal Merritt, Eckert and Berg, Lawson and Sarnelle, the Beemers, Price and Kimball, and Donovan.——Haymarket: Erretto Family, Howard's pony circus, Rapoli, Ed Sawyer, Claude Dickson, Fiske and McDonough, and Louise Brehany.——Cleveland's star is Pauline Hall. Others are the Mason-Keeler co., the Bounos, Charles Ernest, the Passparts, Paul La Croix, Mr. and Mrs. Neil Litchfield, Bates and Ernest, and Meehan's dogs.——Trocadero: The Fay Foster co., with Terry and Elmer, Moshers and Houghton, Cosmopolitan Trio, and Cunningham and Grant.——Items: The Four Mortons made an immense hit all last week at the Chicago Opera House, and the theatre was packed even at the new prices. Al. Lawrence and Clara Ballerini also made hits.—Charley Case captured all his audiences at Cleveland's last week, but the Dixey sketch seemed a bit too light for the bill.—Newell and Niblo's musical sketch made a hit and was engaged by the Orpheum managers for their entire circuit next season.—Jules and Ella Garrison, Aumann, the bag puncher, and the Three Schuyler Sisters got enthusiastic applause.—Mrs. Tom Thumb and Count and Baron Magri are the enter-act attraction at the People's this week.—Leslie Morosco gave a special performance of a vaudeville sketch from Spotless Town at the Steinway Saturday afternoon for professional purposes. Leila Shaw, Marie Tower, and William Lawrence were in the cast. The sketch may be seen in vaudeville. The Schuyler Sisters are preparing a new Japanese act. O. L. COLBURN.

BOSTON, MASS.—Hal Davis and Inez Macauley head the list at Keith's, presenting Pals for the first time here. Mrs. Annie Abbott, the Georgia Magnet, who has been mystifying the doctors, remains for another week. The other features are May Esquin and Fred Edwards, Quigley Brothers, Nate Leipsig, Brooks Brothers, Irving Jones, Rio Brothers, Orpheus Comedy Four, Jessie Couthoui, Pryor Brothers, Daly and Devere, Mr. and Mrs. H. L. Watrous, and the biograph.——The Vaidis Sisters head the bill at the Howard Athenaeum. Others are Donahue and Nichols, Ascott and Eddie, Fred Stuber, Dancing Howards, Smith and Powell, the Sullagiey Brothers, Marion and Deane, the Diamonds, Emmett and Lindley, the Dwyers, J. W. Sherry, E. F. Slocum, Joe J. Mackie, John Mack, and the kinetograph. The burlesquers play The Third Rail.——Fulton's Jolly Grass Widows are at the Palace this week.——The Brigadiers are at the Lyceum.——In the vaudeville bill at Austin and Stone's are the Colibris Midgets, the Mahers, Cora Wilson, Charles Dickerson, Weston Sisters, Hall and Hughes, Viola Scarlet, Conley and Mack, Violet Gleason, Leon and Bertie Allen, Lynn and Classen, and Fox and Cook.——Item: Oscar Lowande, the bareback rider, whose home is in one of the suburbs, goes to Columbus, O., to-day to begin the rehearsals of the Forepaugh-Sells Circus, with which he will be leading equestrian this year. JAY BENTON.

PHILADELPHIA, PA.—Adelaide Herrmann and Johnstone Bennett and co. are the headliners at Keith's New Theatre 21-26. Others are James J. Morton, Four Boises, Bellman and Moore, Three Hickman Brothers, Lillian Shaw, Rastus and Banks, Alfous, H. V. Fitzgerald, Reed and Shaw, Miett's dogs, Clifford and Hall, Curtis and Adams, and biograph. Houses crowded.——Keith's Bijou 21-26 presents Frank Bush, Leroy and Clayton, Nora Bayes, Lavine Cimaron Trio, Delmar Trio, Eddie Mack, Four Webbs, Arminta, May Evans, McIntyre and Rice, Tanner and Gilbert, Ingram and Neale, and biograph. Next week ends the vaudeville season. Dramatic stock co. opens April 4 to continue until Sept. 5, when vaudeville will be resumed.——Trocadero: Laurence Weber's Parisian Widows, with Marie Richmond and co., Bert Leslie, Bison City Quartette, the Simpsons, Annie Pyser, and Charles Falke.——The Lyceum, with the New Majesties, 21-26 is in for a splendid week's business. Morning Glories 28.——Arch Street Museum has W. F. Judge, the Taveans, Meakin and Macarty, Marguerite Daly, Mildred Kenfield, Hill and Hally, Will and Edith Hart, and the cineograph. S. FERNBERGER.

DENVER, COL.—Lee Haney, manager of the Orpheum, was much pleased with his audiences week 7. The bill was good. The programme began with Mr. and Mrs. Neil Litchfield in Hallowe'en at Brook Farm, which was excellently acted. The act that attracted most attention was that of La Belle Guerrero and Dufaure Phillipe in The Rose and the Dagger. The Olson Brothers are two of the best banjoists that have ever came here, and most modest boys with it all. Billy Single Clifford made his usual hit in monologue. Taffary's dogs were bound to succeed with such an intelligent trainer. Gillihan and Murray sang and talked well. Roattino and Stevens had a novel dancing act.——At the Crystal 7-13 Manager Adams had one act that was worth five times the admission price. This was Chevriel, the violinist. The others were good, and were: Trask and Murry, William Knox, the Pierces (good cornetists, by the way), Two Little Pearls, very good in dancing, and Sutton and Patterson, banjos, songs, etc. The house, as usual, was crowded.——Novelty (A. Lobelski, mgr.): Was packed all the week 7-13. The programme held ten numbers, all of which were good. They were Burton and Walters, the Coopers, Rose Constnello, Dell and Fondas, Lenore Connelly, Heclow and Wheeler, Petite Mora, Johnnie Williams, and the Hirshorns.——Items: During the engagement of La Belle Guerrero, Dufaure Philippe, of her co., engaged in a very entertaining fencing match with your correspondent. The bout was made much of by the local press, and about fifty people, made up of newspaper men, actors, and business men, were gathered together on the stage of the Orpheum. The bout was called a tie, as the referee had three points each marked on his paper, but the Frenchman had all the best of it. The tie was decided by a boxing match of one round, or, rather, it was not decided, as the boxing was also a tie.—At present there is the prospect of a bitter war between the leader of the Orpheum Orchestra and his assistants. The leader is lately from Chicago and discharged one of his men who had friends. These friends are trying to oust the leader. WILLIAM P. HATCH.

KANSAS CITY, MO.—The Orpheum offered a most attractive bill 13-19. The Girl with the Auburn Hair repeated her former successes. Myles McCarthy, assisted by Aida Walcott, in The Race Tout's Dream scored a decided hit. Jack Gardner did an entertaining monologue, and Lizzie N. Wilson's songs won much applause. Others were: Two Silvas, Four Welsons, World's Trio, and the kinodrome, all being well received. For 20-26: Wilfred Clarke and co., Snyder and Buckley, Tony Wilson and Heloise, Amoros-Werner Troupe, Joe Flynn, Harry Le Clair, and the kinodrome.——The New City Sports was at the Century 13-19 to fair business. Olio: Speck Brothers, Adelaide Marsden, May Curtis, Pan-American Four, Renzetta and La Rue, Mills and Beecher, and Palfrey and Merrill, all of whom shared in the applause. Knickerbockers 20-26. D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The bill 14-19 was exceptionally attractive to large houses. The honors were evenly divided between Hal Davis, Inez McCauley and co. in Pals, Will M. Cressy and Blanche Dayne in A Village Lawyer, James J. Morton, and Mr. and Mrs. Watrous, vocalists of a high order. Excellent acts were also given by Henri Humberti, Three Rio Brothers, Johnson and Wells, Roberts, Hayes and Roberts, Dave Nowlin, Parker's dogs, Leipsig, Prior Brothers, and Howard and Linder. 21-26: Clayton White, Marie Stuart and co., Raymond and Caverly, Katherine Bloodgood, Wartenberg Brothers, Eva Mudge, Sydney Grant, Sullivan and Weston, McMahon and Chappelle, Franzmathes and Lewis, Cal Stewart, Kummins Trio, Bailey and Fletcher, Rosaire, and biograph.——Westminster (George H. Batcheller, mgr.): Fulton's Jolly Grass Widows gave a capital entertainment 14-19 to very good houses. Bowery Burlesquers 21-26. HOWARD C. RIPLEY.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Week 21-26 offers Frederick Bond and co., Colby Family, James Thornton, Webb's seals, Carmen Troupe, Johnson, Davenport and Lorella, Sisters Meredith, Mayme Remington, Garvie and Thompson, Latel Brothers, Cherry and Bates, Musical Bentley, and Tillie's Marionettes.——Duquesne (Harry Williams, mgr.): Week 21-26: The Rays, Bailey and Madison, Mr. and Mrs. Larry Shaw, J. Bernard Dyllyn, Dumitrescu, Van Auken and Vannerson, McIntyre and Primrose, Ellsworth and Burt, and Ozav and Delmo. Weber and Fields 28.——Academy (Harry Williams, Jr., mgr.): Week 21-26: Al. Reeves and co. in A Chinese Sunny Moon and A Merry-Go-Round. ALBERT S. L. HEWES.

BUFFALO, N. Y.—Vesta Tilley was the star of the bill at Shea's week 14. Next in favor was the work of that very clever entertainer, Al. Carleton, "the Stringtown Yap," who shared the honors with Miss Tilley. The Gasch Sisters, European acrobats, are very expert. Edwin Keough and Dorothy Ballard have a very laughable sketch. Dorothy Epworth, a six-year old Buffalo tot, made her professional appearance. Others were Quaker City Quartette, Wood and Ray, a very clever team, and the Sandor Trio. James J. Corbett 21.——The Bowery Burlesquers played a return engagement at the Lafayette week 14 and did big business. This co. is conceded to be the best that has played here this season. P. T. O'CONNOR.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): The bill week 14-19 drew crowds at every performance. Foy and Clark were featured in Old Curiosity Shop and were cordially received. Piccolo's Midgets delighted the women and children. Foster and Foster are sure of a welcome here. Their act is deserving of all the good things said about it. Gardner and Vincent, Hughie Flaherty, Mooney and Holbein, James Richmond Glenroy, and the vitagraph complete the bill. Week 21-26: Louis Simon and Grace Gardner, Annie Abbott, Warren and Blanchard, Casting Dunbars, Phil and Nettie Peters, Baby Jeanette, Nevins and Arnold, and the electograph. JANE MARLIN.

ST. LOUIS, MO.—Marcel's pictures were the leading feature at the Columbia 14-20; it was a remarkably clever act. Macart's dogs and monkeys, as laughable as ever, were again on view. Other popular acts were by Falke and Seamon, Menifee Johnstone and co., and Eckert and Berg. For week 21-27: McIntire and Heath, Elizabeth Murray, Merion's dogs, Ed Reynard, Moore and Littlefield, Bielani Trio, Alburtus and Miller, Probst Trio, Fred Christopher, the De Muths, and Adrews and Fields.——The Runaway Girl co. is at the Standard. It includes the La Valls, Derenda and Breen, Reynolds and Guhl, Berg Sisters, and Murphy and Davis. J. A. NORTON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Another big week was ushered in 14 with the Marco Twins and Haines and Vidocq as the headliners. J. K. Emmet, assisted by Anna Mortland, made a hit in A South Dakota Divorce. Mary Madden, Jack Theo Trio, Sisters Carmen, Castellat and Hall, and the katatechnoscope were also in the bill. Mansfield and Wilbur head the bill 21.——Gaiety (Agnes Barry, mgr.): Smart and Williams' Octoroons filled out 10-12 and gave satisfaction. Vanity Fair 14-16 did a big business and deserved it. Gay Masqueraders 17-19. CHARLES N. PHELPS.

CINCINNATI, O.—Prelle's talking dogs made an enormous hit at the Columbia 13-19 and divided honors with the Three Poriers, who have a novel and sensational ring act. Of the others, John J. Tierney appeared in a clever monologue, Melville and Stetson offered some new songs and imitations, Garvie and Thompson presented a sketch, Matthews and Harris appeared in Adam the Second, the Passparts did some good dancing, and Fields and Hanson had a comedy musical act. The biograph pictures, as usual, were good. Transatlantic Burlesquers were at People's 13-19. H. A. SUTTON.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Rentz-Santley co. opened to big business 13 and gave a good performance, the olio consisting of Charles W. Douglas, the Guetts, Connolly Sisters, Yamamoto Brothers, Charles Sabine, J. F. McCabe, Lottie Elliott, and Nina Bertolini. The Bohemians 20-26.——The Crystal presented a new bill, that took well with a large audience 14, the programme being made up of Berry and Wolford, Adams and Mack, Bessie Bans, Jennie Bentley, Jimmy Dunn, and Joe Gomes. CLAUDE L. N. NORRIE.

OMAHA, NEB.—At the Orpheum the usual large Sunday night audience greeted the change of programme 13, and indications are that good business will continue throughout the week. The bill is: Abbas Ben Omar and Margina, Joe Flynn, Julia Kingsley and Nelson Lewis, Snyder and Buckley, A. O. Duncan, Robertus and Wilfredo. For week 20: The Girl with the Auburn Hair, Edmund Day and co., World's Trio, Josephine Gassman, Lizzie Wilson, Gillihan and Murry. J. R. RINGWALT.

NEWARK, N. J.—Proctor's: Good bill and big business 14-19. Mr. and Mrs. Gene Hughes, Fields and Ward, Anna Caldwell, Four Nightons, Klein, Ott Brothers and Nickerson, Mr. and Mrs. Gardner Crane, Marion and Pearl, and Lavelle's dogs.——Waldmann's: Scribner's Morning Glories entertained 14-19. Rose Jeanette, Scott and Wilson, Cooper and Harrison, Reynolds and Watson, and Mario and Dunham were in the olio. Moonlight Maids 21-26. FREDERIC T. MARSH.

WASHINGTON, D. C.—The bill week 21-26 at Chase's embraces Henry Lee, Edmund Hayes and co., Elfie Fay, Charles R. Sweet, Press Eldridge, Klein, Ott Brothers and Nickerson, and the Vedmars. Week 28: The leaders comprise Van and Beaumont, Henri Humberty, and Cole and Johnson.——The Trocadero Burlesque co. is at Kernan's Lyceum. Co. includes the Grahams, Wink and Mack, Tom Haverly, Annie Carter, World's Comedy Four, and Anna Hill. Blue Ribbon Girls 28. JOHN T. WARDE.

BALTIMORE, MD.—Manager James L. Kernan presents the patrons of the Maryland with vaudeville. Marie Dressler headed the bill, which was made up in part of George B. Reno's comic acrobats, Lottie Gilson and Billy Hart, Fisher and Carroll, Howard Brothers, Smirl and Kessner, and Rita Redmond. Henry Lee Vaudeville co. follows.——The Blue Ribbon Girls co. is at the Monumental. Majestic Burlesquers 28. HOWARD RUTLEDGE.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.; Louis Kilby, res. mgr.): Very large audiences continued week 14. The cards were Nevvins and Arnold, Rice Family, Murphy and Nicholls, Sisters Meredith, Warren and Blanchard, Elinore Sisters, and the electograph. Fred Warren received a warm hand from the "past judges" in the audiences this week. A. DUMONT.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Harry Bryant's Burlesquers were the attraction 14-19, to fine patronage. Darmody, Casmore and Florence, the Racketts, Kennedy and Cameron, and Katura's Japanese Troupe are in the olio. Reilly and Wood co. 21-26. Manager Thomas W. Dinkins reports business on the road with The Utopians as being fine. WALTER C. SMITH.

CLEVELAND, O.—Shea's Empire continues to give good bills. Henry E. Dixey heads the bill 21-26, which will include Eleanor Falk, Tom Browne, Callahan and Cooper, Bloom and Cooper, the Brothers Silvas, and Cole and Johnson.——The Star has Harry Morris' co. 21-26 in A Night on Broadway. WILLIAM CRASTON.

TOLEDO, O.—Arcade: A good bill week 13-19, made up of Rio Brothers, the Roses in a musical number, Werden and Gladdish, Francesca Redding in The Cattle Queen, Larkins and Patterson, Ameta, the fire dancer, and Searle and Violet Allen. Business good. C. M. EDSON.

DETROIT, MICH.—European novelties are in evidence on the Temple bill 14-19. The Colini-Clarion Troupe of whirlwind dancers are headliners, and paying their first visit to an American vaudeville audience. Alfonso Silvano is another importation, and his equilibrist feats are well worth seeing. Will H. Sloan and Yolande Wallace appeared in The Plumber. Lewis McCord and co. presented Her Last Rehearsal, and scored a decided hit. Eleanor Falk sang in a charming way. Smith and Fuller were rapturously received. Johnson, Davenport and Lorella, George H. Wood, and the kinetograph scored. William Harcourt will head bill week 21.——The Avenue offers an entertaining bill quite up to the standard. Mlle. Adgie and her lions excite interest. The Four Colbys received their usual large share of attention. Isabelle Urquhart and Charles Arthur appear to advantage in Even Stephen. Harris and Walters, Green and Werner, James Donovan, Zeno, Carl and Zeno, and the kinetograph were also here.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A very good bill was offered at the Empire 13-19 to big business. Al. G. Barnes' Animals proved clever. Mattie Keene and co. in Her First Divorce Case made a hit. Three Crane Brothers, Four Boises, Mlle. De Vora, Louise Henry, Nelson and Milledge, Lessik and Anita, and the kinetograph scored. Week 21-27: Hines and Remington, Hayes and Healy, the Heavenly Twins, Misses Delmore, Three Barretts, Sisters Do Van, George C. Davis, and the kinetograph.——Item: J. H. Phillips, who is manager for Miss Keene, is a member of Hoboken Lodge of Elks, and arranged a big theatre party of members of the lodge for 17.

YOUNGSTOWN, O.—Park (Joseph Weber, mgr.): Bill 7-12 was excellent and played to usual good houses. The Rays opened 14 to packed house and were given a great ovation. Others were J. Bernard Dyllin, McWatters, Tyson and co., White and Simmons, Morrisey and Rich, Lee and Chapman, Hart and Dillon, and kinetograph. Week 21: Mason and Mason in Rudolph and Adolph.——Items: The Rays appeared 16 at Elks' social.—Mr. and Mrs. Lawrence Sullivan (Josephine Gassman) are visiting relatives. They will soon make a third trip around the world.—The Rays were guests while here of Mr. and Mrs. Charles T. Bertch, relatives.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Week 7-13 found Eddie Girard and Jessie Gardner great favorites. They are a clever pair, and their little stunt, Dooley and the Diamond, is full of fun. Filson and Errol follow in The Black Cat. George W. Day and his funning sayings and Morris and Bowen on the horizontal bars are also new. Held over were the Werner-Amoros Troupe, Harry Thompson, Ziska and King, and Vassar Girls.——Chutes Park (Hy. Koch, mgr.): New animals are being added nearly every week. Ellery's Band is drawing larger crowds every day. The band is a fixture and is the strongest card the Chutes could offer.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Valerie Bergere headed the bill at the Grand 14-19 in Jimmie's Experiment. The Jackson Family, the McAvoys, the Lamonts, Murphy and Williard, Ward and Curran, Fergeson and Passmore, the Silvers, and bioscope made up the bill. Opened to fine houses. Mary Hampton and co. 21.——Empire (Charles Zimmerman, mgr.): Runaway Girls. Fair performances; good houses. English Folly co. 21.——Item: Rose Blake, a member of the Runaway Girls co., was taken suddenly ill while en route here from Louisville and was taken to the hospital on her arrival.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Crescent Vaudeville Stars 11-13; good. Week 14-21: Jackson and Wentworth, Charles Howison, Marshall and Erwin, M. L. Bennet, Willig and Larkin, Tuson Sisters, and the Peoriascope. Good bill; fair attendance.——Weast (C. F. Bartson, mgr.): Good attendance and fair bill week 14-21.——Jacobs' (A. F. Jacobs, prop.): Week 14-21: The Great Martinellas, Ravetta, McKinnon and Reed, the Midgleys, Martin, Barrs and Barrs. Capital bill; ditto attendance.

SPRINGFIELD, MASS.—The Nelson had a strong vaudeville bill week 7. Goolman's dogs and cats, O'Brien and Haval, Jane Courthope and co., Eulah Lee, Adamini and Taylor, Fleury Trio, Bandy and Wilson, and the Four Webbs.——The Grand Opera House had The Jolly Grass Widows, in which Alex Carr is prominent, 7-9, and the Majestics, in which the two American Maes, Marie Barrison, and others appear, came 10-12. Large business. The Lighthouse by the Sea 17, 19. Crackerjacks co. week 21.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): Rosa Naynon fills the stage with her flock of birds as the headline act 14-19. Others are Hal Godfrey and co., Monroe, Mack and Lawrence, James F. MacDonald, Village Choir, John and Bertha Gleeson and Fred Houlihan, the Vans, and the electrograph.——Item: The Eardley murder trial here this week, for the alleged killing of a mother-in-law, furnishes material for a tragedy to balance the comedy act of Monroe, Mack and Lawrence.

NEW BEDFORD, MASS.—Sheedy's (Theodore B. Bayliss, mgr.): Week 14-19: Canfield and Carleton, Bedini and Arthur, William Tomkins, Emil Wahlund and Rose Tekla, Bartell and Kelley, May Hoey, Davis and Walker, and the vitagraph. Fair business. For week 21-26: Hal Godrey and co., Sully Family, Searl and Violet Allen, Claudius and Corbin, Wilton Brothers, Theodore and Camille La Jess, Elizabeth Estelle, and the vitagraph.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 14-19: Charles Dickson and co., Four Emperors of Music, De Witt, Burns and Torrance, Saona, Arthur A. Whitelaw, La Belle Blanche, Koppe, and kinodrome to medium audiences. Fair bill. Gilroy, Haynes and Montgomery, Cook and Robinson, Mary Maddon, Mason and Downs, and kinodrome furnished the concert 13 to good attendance, and pleased.

TRENTON, N. J.—Trent (Edward Renton, mgr.): The programme week 14 was excellent. The Musical Nosses are old favorites here. Their act is very elaborately set, their music meritorious and deserving of the applause received. Leroy and Clayton, Fry and Fields, Aerial Smiths, Nellie Florede, and the biograph pleased. Week 21-26: Russell Brothers, Hilda Thomas and Lou Hall, Brown and Nevarro, Charles Loder, Treloar, McNamee, and Rosa Naynon's birds.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Annie Abbott, the original Georgia Magnet, is making her first appearance after several years' absence from the stage and is renewing her former success by her marvelously interestiang exhibition of electro-magnetism. Others are Shehan and Warren, Russell and Locke, Bush and Gordon, and Burnett and Weyerson.

SALT LAKE CITY, UTAH.—Unique (W. R. Gourley, mgr.): Week 7: Jean Wilson, Maurice and Mae Newman, Kit Wilson, Lee Children, and kinetoscope. Good houses.——Bon Ton (Sawyer and Young, mgrs.): Musical Harts, Four Ellsworths, Gertie Stark, and kinetoscope. Good business.——Novelty (Joseph Petre, mgr.): Ben Zarelli, the Howards, Mabel Howard, kinetoscope. Good business all week.

ST. JOSEPH, MO.—Crystal Theatre (J. E. Jackson, mgr.): Week 6-12: De Von Sisters, Carlos Daly, Ahern and Baxter, H. C. Sloan, Albright and Walters, Isabelle Winloch, and Cosman's moving pictures. Big business. Week 13-19: Fields and Whallen, Marie Brintrup, Burtino and Walters, Margaret Moore, Two Reddells, Howard Morris, and Cosman's moving pictures.

PORTLAND, ME.—Family Theatre (James E. Moore, mgr.): A big bill week 17, including the Four Minstrel Girls, Edwin Latell, Watson, Hutchings and Edwards, William Cunningham, Al. Coleman, Sullaguay Brothers, Edward Doyle, and the kinetograph to capacity. Week 22: Four Huntings, the Brittons, Pelot, Hubert Deveau, Waterbury Brothers, and Tenny.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): The good attendance continues and the bill is fair. Billy V. Van and Rose Beaumont, Marguerite Valbe, Galetti's dogs and monkeys, Coakley and McBride, Juggling Mathieus, Mignonette Kokin, Mitchell and Love, and the animated views are the features week 14.

SAN ANTONIO, TEX.—Orpheum (M. A. Tally, prop.; E. J. Tally, mgr.): Week 7-13: Bentham and Freeman, Thomas Samwells (an excellent juggler), Will and Etta Maultby, Billy Price, and A Trip to the Moon. Capacity business. 13-20: James and Davis, Vomis Titkary, Bentham and Freeman, Thomas Samwells, and bioscope.

LOUISVILLE, KY.—At the New Buckingham week 13-19 the old favorites, Rice and Barton, presented the Rose Hill English Folly co. The olio consists of Gracey and Burnett, Wolf and Milton, Hughes Musical Trio, Wilson Trio, and Kathryn Rowe Palmer. Trans-Atlantics 20.

WALLA WALLA, WASH.—Star (Vern La Vern, mgr.): S. R. O. week 6-12. The Redman Stock co. presented Miss Hursey from Jersey, Prince Romero, Friendship and Love, Davy Crockett, Bowser's Baby, The Mountain Girl, and The Double Life. Co. well liked.

COLORADO SPRINGS, COL.—Empire (A. H. Hagen, mgr.): Carl and King, in a very neat musical specialty, and Hezendorf and Krause, Dutch comedians, were headliners week 7-12. Capacity business. Barney Williams, Keifer and Diamond, R. A. Williams, and the bioscope were good.

CHEYENNE, WYO.—Crystal (Adams and Laurelle, props. and mgrs.): Carrie Washington, Bartelemuer, and Charles Evans to good business 7-14. Leoni and Leoni, J. Bryant, Bessie Louise King, the Randolps, Frank Earl, and Charles Evans 14-21.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): The Utopians week 13-19. George H. Diamond, Madden and Jess, Emerson and Edmonds, Charles and Madge Hughes, Nice and Coy, and George B. Alexander won favor.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Vanity Fair Burlesquers pleased big business 10-12. Metropolitan Burlesquers 14-16; excellent performance; capable co.; usual big business. Kentucky Belles 17-19.

SAGINAW, MICH.—Jeffers (T. D. Bamford and Sam Marks, mgrs.): The Levys and co., O'Brien Troupe, Miller and Kresko, Jack Troy, 7-13. Good business. Crawford and Manning, Klein and Clifton, Frank O'Brien, and Hardie Langdon 14-20.

MINNEAPOLIS, MINN.—Fred Irwin's Burlesquers were at the Dewey week 13, pleasing large audiences. The olio: Willie Watson, Bennett and Miller, Lawrence and Edwards, De Faye Sisters, Barton and Armstrong, the Eight Champions.

MADISON, WIS.—Flom's (Fred. Flom, mgr.): Week 14: Conser's dogs, Ramsey Sisters, Sinclair and Carlile, Trainer and Button, and Annie Wheeler. Bill pleases and large houses rule.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): Frederic Bond and co., Harry La Rose and co., Howard's ponies, Meakin and McCarty, Maxsmith Duo, Delphino and Delmaro, and Belle Harvey.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 14-19: May and Miles, Harris and De Loss, Dellmar Sisters, Pearl Millis, Trixie Coleman, Daisy Dellmar, and James D. Proudlove. Large business.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Dinkins' Innocent Maids 14-16. Good performances to large houses.

SALEM, ORE.—Edison's Theatre (F. A. Wilson, prop.): Week 7-12 De Lain, Marvin, and Gilmore and Wilson pleased fair business.

SIOUX CITY, IA.—Gem (W. H. Barnes, mgr.): Iva Donnetta, Booth Brothers, Kruger, and J. Turner Wall all pleased. Business large.

WINONA, MINN.—Bijou (Harvey and Hasbrouck, mgrs.): Frosto and Harvey, Zella Doran, Eddie Boyle, and A. B. Southern week 14.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co., mgrs.): Crackerjacks Burlesque co. gave good performance. Vanity Burlesquers 21-26.

RICHMOND, IND.—Gennett Theatre (O. G. Murray, mgr.): Dark.

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CORRESPONDENCE

(Continued from page 7.)

Peggy from Paris 24. William Collier 25. King Dodo 26.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Foxy Grandpa, with Joseph Hart and Carrie De Mar featured, drew well and pleased 10-12. More Than Queen, with William Humphrey in the leading role, held the boards 14-16; good performances to fair business. The Smart Set 17-19. The Bonnie Brier Bush 21-23. William Bonelli 24-26.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Terry McGovern in The Bowery After Dark 10-12 attracted large houses. Davis-Boyle Stock co. opened a Spring and Summer season 14-19 with Duchess Du Barry as The initial attraction. The co. is considered the best one this house has ever had. Minna Phillips (an old favorite) and W. J. Kelly coming in for a large share of the approval. Jim Bludso 21-26. The Vitagraph 13; large house.——ITEMS: Darwin W. Truss, who was treasurer of the Wieting when it was an up-stairs theatre, was here as manager of A Country Girl 11.—Harry Ridings, a Syracuse product, was here ahead of The Bonnie Brier Bush 16.—Manager Harry Hurtig, of the Bastable, has made many friends during his stay here by his attention to the comfort of patrons. He is at the theatre early and late, and personally looks after all requests and complaints. E. A. BRIDGMAN.

ELMIRA.—ITEMS: No definite steps have been taken to replace the two theatres destroyed by fire here 7. Colonel D. C. Robinson, owner of the Lyceum, and M Reis, lessee, and W. Charles Smith, manager, of that theatre, conferred in New York 10-15 regarding plans for a new house, but Colonel Robinson authorises the statement that nothing will be done toward rehabilitation until the insurance has been adjusted. This will probably be accomplished within a few days. In the meanwhile it is generally considered that the Lyceum will be rebuilt at the corner of Lake and Carroll Streets, although various other sites are talked of. No information is offered by the Auditorium management as to the future of that house. The management of the Lyceum is considering advisability of leasing the Casino Rink on State Street, converting it into a temporary theatre and placing its bookings there.—Quinlan and Wall's Minstrels closed at Wheeling, W. Va., 9. They will open early in August in Kalamazoo, Mich., instead of Elmira as heretofore.—Carolyn Lewis Lum has signed with George Munroe in My Aunt Bridget.—The burning of the Lyceum and Aditorium theatres has hastened the opening of Rorick's Theatre. That playhouse will probably be ready for occupancy early in May. J. MAXWELL BEERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): This house was reopened 14-19 by the Mordaunt Humphrey co. in The Climbers; audience large and well pleased. Janice Meredith 21-26.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Shadows of a Great City 10-12; big business; pleasing as ever. Through Fire and Water 14-16 canceled. Master of the Iron Horse 14-16; large and enthusiastic audiences. Human Hearts 17-19. Minister's Daughters 21-23. CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): E. V. Phelan Stock co. 7-12; successful engagement. West's Minstrels 14 failed to give satisfaction. Son of Rest 15; big house. Howe's Moving Pictures 16. Andrew Mack 18. Herrmann 19. Fanburgh Stock co. 21-26. GEORGE C. MOON.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): West's Minstrels 11 pleased large audience. England's Indoor Circus 12 drew well and gave pleasure to two audiences. New York Day by Day 18. England's Indoor Circus (return) 19. When Johnny Comes Marching Home 24. The Minister's Son April 4. Morgan and Hoyt 5. Katherine Rober 11-16.——ITEM: West's Minstrels were to play Rand's Opera House, Troy, N. Y., 10, but on account of the fire there they came from Utica here and laid off. In the evening they attended the Elks' social and made many friends, consequently the Elks attended their performance in a body and took part in some of the choruses. The minstrel men will carry with them many pleasant recollections of their visit here during the Winter months.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Julia Marlowe 12; good attendance and performance. John Drew 15; good attendance; excellent presentation. Andrew Mack in An Irish Gentleman 16; medium audience; pleased. Earl of Pawtucket 17; good attendance; fair performance. Herrmann the Great 18. Robert Edeson 19.——ITEM: Leon H. Lempert, of Rochester, has been negotiating for the construction of a theatre in this city. He has submitted plans to the owners of the Head property, which is centrally located, for the construction of a playhouse which will seat between 1,700 and 2,000 people.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Himmelein's Ideals 7-12 closed with The Forbidden Marriage. Hearts of the Blue Ridge, Canny's Cross Roads, Back Among the Old Folks, Northern Lights; fair business. Nat M. Wills in A Son of Rest 14 made most favorable impression on large patronage. Other People's Money 16; adequate co.; benefit of James R. Waite. John Drew in The Second in Command 17 delighted good house. Candida (matinee only) 18. James K. Hackett 19. Harcourt Comedy co. 21-26. Howe's Moving Pictures (return) 28. Viola Allen 29.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Julia Marlowe 10; very good performance and business. West's Minstrels 12; two performances; business and performance good. John Drew 16; large and enthusiastic audience. Andrew Mack 17. England's Indoor Circus 18, 19. Earl of Pawtucket April 7.——ITEMS: Following the usual custom of the house, the Empire will be dark Holy Week.—Owing to illness of Margaret Dale, of John Drew co., Florence Howard appeared as Muriel Mannering, with great credit to herself.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): England's Moving Pictures 11; S. R. O.; pleasing performance. Katherine Kennedy in The Ruling Power 12; good house and performance. Corse Payton's Comedy co. opened 14-19 with Harbor Lights to S. R. O. Other plays: Duchess Du Barry, In Illinois, Rosedale, Robert Emmet, The Trail of Sin, The Wall Street Merchant, Davy Crockett, The Sultan's Daughter; co. good. Zephra (local) 22, 24-26. Howe's Moving Pictures 23.

FISHKILL.—ACADEMY OF MUSIC (Clarance Robinson, mgr.): Thelma (return) 15; co. good; business fair. Fred Wright 17-19. The Burglar 25. U. T. C. April 14. Peck's Bad Boy 21.——ITEM: Mr. Seymour Stratton was in town to see performance of Thelma. Mr. Stratton expects to join the co. and play the part of Alaf Guldmar as soon as Mrs. Stratton, who is very sick in New York, recovers.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): A Country Girl 10; large business, pleasing well. Human Hearts 11 drew and pleased fairly. A Break for Liberty 12; light business. Robert Edeson 15. Elks' Minstrels (local) 17. Mamie Fleming co. 21-26 (except 24). Sign of the Cross 24.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): The Beauty Doctor 4; good house; one of best attractions of season. Peck's Bad Boy 11; good house. Two Little Waifs 14; big house; fine performance. Night Before Christmas 21. A Royal Slave 23. Wallace and Gilmore's Moving Pictures 26.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.): Dare Devil Dorothy 5 pleased fair audience. Paul Revere 12; medium business; excellent co. Desperate Chance 15; topheavy house; excellent performance. Conroy and Mack 18, 19. Robert Emmett (local) 21. The Burglar 23. Lyman Howe 25.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): For Her Sake 14; good performance; fair house. The County Fair 15; good performance; good house. At Cripple Creek 17. As You Like It 19. Himmelein's Ideals 21-26.——CRYPTIC THEATRE (E. E. Hirsch, mgr.): New Henry Burlesquers 9 amused small house.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Real Widow Brown 8; good satisfaction. New York Day by Day 14; good business. Parsifal 12; good house; pleased. Bunch of Keys 19. Wilbur Opera co. 21-24. Peck's Bad Boy 26. U. T. C. April 2.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Parsafal 10; evenly balanced co.; good satisfaction; business fair. New York Day by Day 16 drew topheavy house; co. and performance fair. Vernon Stock co. 21-26. Miss Bob White 23. York State Folks 30.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Parsifal 11; S. R. O.; pleased. Robert Edeson in Ranson's Folly 16; good house; good co. Alvin Joslyn 23. Miss Bob White 24. A Royal Slave April 1. York State Folks 2.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Paul Revere 10; fair business; performance deserved much better. Thelma 12; fair business; co. fair. England's Moving Pictures 14-16; highly pleased. Neil Burgess in The County Fair 17. When Women Love 19. Frankie Carpenter 21-26.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Andrew Mack in An Irish Gentleman 15 pleased large audience. Howe's Moving Pictures 17; good business. New York Day by Day 19; good business. Robert Edeson in Ranson's Folly 22. What Happened to Jones 23. When Johnny Comes Marching Home 26.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Parsifal 9; excellent attraction; fair business. Irish Pawnbrokers 10; fair co. and business. Peck's Bad Boy 12; good business; very poor co. Winchester 21. A Royal Slave 22. York State Folks 26.

ALBION.—GRAND OPERA HOUSE (Frank Kirby, mgr.): Edward Maynard Stock co. 14-19; good co. and business.——ITEM: This is the last show that will appear in this house until the owners comply with the law.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): A Country Girl 12 drew good house; good co. John Drew in The Second in Command 14; fair house. The Earl of Pawtucket 16 pleased fair house. William Collier in The Dictator 24. Miss Bob White 26.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): More Than Queen 11 pleased light house. Alvin Joslin 12 seemed to please. American Vitagraph co. 19. Pickings from Puck 25. Chicago Stock co. 28-April 2. Vernon Stock co. 4-9.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): The Village Postmaster 9 pleased large house. Howe's Moving Pictures 18. When Johnny Comes Marching Home 23. Guy Brothers' Minstrels 28. Howard Stock co. April 4-9.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Human Hearts 12; two performances; good business. American Vitagraph co. 13; well pleased audience. Peck's Bad Boy 19. Night Before Christmas 22.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Ten Nights in a Bar Room 5; fair house and performance. Guy Brothers' Minstrels 16. When Johnny Comes Marching Home 21. Quincy Adams Sawyer April 8.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Chicago Stock co. 14-19. Plays first of week: Prince of Tramps, Resurrection, The True Kentuckian; large and well pleased audience.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): West's Minstrels 15 pleased crowded house. New York Day by Day 16 pleased fair house.

BINGHAMTON.—BIJOU THEATRE (J. P. C. Clark, mgr.): New York Day by Day 10-12; good business. Summer's Stock co. opened 14-19 to crowded house.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Alvin Joslin 15 satisfied fair audience. A Royal Slave April 5.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): American Vitagraph co. 17-19; good business. The Sign of the Cross 22. Miss Bob White 25.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Cowboy Minstrels 17. National Stock co. 21-26. Thomas McClery 23.

MALONE.—OPERA HOUSE (H. C. Putnam, mgr.): Charles T. Fales Comedy co. 14-19. Mesenna 28. Saranac Lake April 4.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Herrmann the Great 15 pleased light house. Zazell-Vernon co. 24.

CLYDE.—OPERA HOUSE (W. C. Nichols, acting mgr.): Alvin Joslin 16 seemed to please fair house; co. good. Stetson's U. T. C. April 21.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Fast Mail 14; good show; fair business. Hadley's Moving Pictures April 2. Royal Slave 6.

WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): Human Hearts 16; good business; best of satisfaction.

HUDSON.—ELKS' THEATRE: National Stock co. 17-19, presenting The Sleeping City, An Indiana Romance; big houses; well pleased.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): Ponce de Leon (local) 23, 24.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (S. A. Schloss, lessee and mgr.): Haverly's Minstrels 8; fair performance; poor business. King Dodo 9; excellent co.; very good business. Storks 10; good co.; fair business. A Girl from Dixie 11 pleased light business. Peck's Bad Boy 17.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elburg, local mgr.): Black Patti 11 pleased fair business. A Girl from Dixie 12; good business; performance splendid. Ezra Kendall in the Vinegar Buyer 14; business and performance fair.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): A Girl from Dixie 10; business and co. good. The Storks 11 pleased poor business. Damon and Pythias 15; fair house; co. fair. Lewis Morrison in Faust 20. Why Women Sin 25.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Haverly's Minstrels 10 pleased big house. Peck's Bad Boy 14; good house; performance amusing. Why Women Sin 31.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. H. Hill and Son, mgrs.): Barlow and Wilson's Minstrels 15; business fair; performance poor. Edsall Winthrope Stock co. 21-26.

GASTONIA.—OPERA HOUSE (Frost Torrence, mgr.): Damon and Pythias 11; fair co.; poor business. Why Women Sin 22. Ithaca Concert co. 29.

FLORENCE.—THE AUDITORIUM (W. J. Wilkins, mgr.): Peck's Bad Boy 11; performance very good; full house.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): The Mummy and the Humming Bird 8; Paul Gilmore excellent; balance of co. fair; business good. The Eternal City 10; excellent co. and business. Anna Held 11; excellent co.; fine business. Harold Nelson 17. Rose Coghlan 19. Howard Kyle 21. Florence Stone 25. The Burglar 28. Brown's in Town April 4.——ITEMS: After the performance 8 Mr. and Mrs. Paul Gilmore were entertained at a party by Mrs. A. B. Snell.—Anna Held co. arrived evening 10, and co. attended performance of Eternal City.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Alberta Gallatin in Ghosts 8; fair house; capable co.; pleased audience. The Eternal City 9 attracted good business. The Mummy and the Humming Bird 10 thoroughly pleased fair house. Quo Vadis 16. Rose Coghlan 18. Howard Kyle 23. Florence Stone in Camille 26. The Burglar 30. Brown's in Town April 1. University of Minnesota Band 5.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Happy Hooligan 4; poor play. Chicago Ladies' Quartette 21.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Henry Irving in Waterloo and The Bells 9; very fine performances; excellent co; business excellent. Henry W. Savage's English Grand Opera co. in Faust and Il Trovatore 16; finest singing organization which has appeared here for seasons; business at matinee fair, evening good. Kelcey and Shannon in Sherlock Holmes 17. Rogers Brothers 24.——PARK THEATRE (G. P. Burrows, mgr.): Katzenjammer Kids 10-12; funny show; capacity. Why Girls Leave Home 14-16; fair show; peculiar title attracted good business. Dainty Paree Extravaganza co. 17-19.——ITEM: Dayton Lodge of Elks has contracted for the finest vaudeville show that money can buy for Victoria Theatre April 14-16. LUCIEN A. SOWARD.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): The Great Lafayette 22. Simple Simon 23.——ITEMS: Earl Humphreys was appointed administrator of the late colored comedian who died suddenly near here and sold what few effects he had. Instead of the $5,000 life insurance policy he was credited as having, it proved to be but $200.—Manager Frank McAdams visited Marysville 16, attending the Dainty Paree performance. WILLIAM H. McGOWN.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Sam T. Jack's co. 8; big business; co. poor. My Friend from Arkansas 10; light house; seemed to please. Virginia Harned 12 to capacity; excellent cast. Superba 14-16, opening to fair audience. Mice and Men 17. Human Hearts 19. The Burgomaster 22. The Little Church Around the Corner 24.——ITEMS: Sidney Rice, of Virginia Harned co., was taken suddenly ill 12 and was unable to go ahead with his part, which was well looked after by his understudy.—Will C. Davis, a Youngstown boy, leader of the Marion, Ind., Grand Opera House orchestra, is earning fame as a song writer. His "Good Night, Good-By," has already had an extensive sale.—Ethel M. Osborn, formerly of Youngstown, is now contralto of the Sacred Heart Church, Los Angeles, and her talent is favorably mentioned by the press. She recently appeared as the page in a performance of Twelfth Night given by students in Los Angeles.—Si Broughton visited here 13. He is now with The Volunteer Organist co. as a vocalist.—A matinee performance of The Parish Priest was given at St. Columba's Church 15 with great success.—Professor Edward Howard Griggs lectured on "Tolstoi" at Rayen School 15 as a People's Institute attraction.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Mrs. Langtry in Mrs. Deering's Divorce 10; co. excellent; fair business. The Silver Slipper 12; co. fine; attendance satisfactory. Carner Stock co. 14-19, producing Cast Adrift, Sentenced for Life, A Fight for Wealth, Rip Van Winkle, A Romance of the South, Brother Against Brother, Not Guilty, Hunting for Hawkins, California; attendance light; co. medium. Annie Russell in Mice and Men 18.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): King of Detectives 10-12 satisfied paying business. Under Two Flags 14-16; co. fair; attendance medium. Night Before Christmas 17-19. Little Church Around the Corner 21-23. Convict Stripes 24-26.——ITEM: Mr. Carner, of the Carner Stock co., managed Randolph Park Theatre several years ago. This theatre was located seven miles north of Akron.

NILES.—VERBECK THEATRE (George H. Verbeck, gen. mgr.; R. M. Hann, local mgr.): Cook-Church Stock co. 7-12; excellent co.; good business; return date. Plays: An Actor's Romance, East Lynne, The Power of Love, American Dollars, The Dice of Death, Romeo and Juliet, Gipsy Jack, A Rough Rider's Romance; scored biggest hit of season. England moving pictures 14; good co.; delightful entertainment. Two Little Waifs 18. Will H. Myers co. 21-26. St. Stevens' Dramatic Club in The Shannon Boys 17 at the Auditorium.——ITEM: Avon Park opens May 7.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): For Her Children's Sake 10 pleased small house. Mason and Mason in Rudolph and Adolph 11; very good co.; fine business. The Hoosier Girl 18. Fatal Wedding 22. Little Homestead 31.——ITEMS: Manager Maxwell has returned from Steubenville, Ohio, where he superintended a general overhauling of the Grand Opera House for Frank Burt.—C. W. Maxwell, who has had charge of the Faurot during Manager Maxwell's absence, has been appointed by Frank Burt, lessee, as manager of the Grand Opera House at Zanesville, Ohio.

ASHTABULA.—AUDITORIUM (M. R. Williams, mgr.): Irish Pawnbrokers 7; poor co.; fair business. Simple Simon 9; co. very amateurish; poor business. The Cinematograph and Vaudeville co. 11, 12; pictures good; vaudeville part very ordinary. Night Before Christmas 15. Two Little Waifs 17.——ITEM: The Simple Simon co. spent most of the week here rehearsing. Their performance here was their third for the season.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Adelaide Thurston in Polly Primrose 10; good business; very good performance. Howe's Moving Pictures 11; small house; pleased. Joseph Jefferson, Jr., in The Rivals 14; small house; excellent performance. Vogel's Minstrels 15; good house; fair performance. Henry W. Savage's Grand English Opera co. 17. Robert B. Mantell 30. Victor Herbert's Orchestra April 4.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): Kelcey and Shannon in Sherlock Holmes 9; much enjoyed by small house. A Trip to the Moon (local) 11-14; good houses. Quincy Adams Sawyer (return) 19. The Beauty Doctor 22. Adelaide Thurston 24.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): The Volunteer Organist 9 pleased good house.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Sam Jack's Burlesquers 9; big house; show vulgar in places. My Friend from Arkansas 15; good house; well pleased audience. Cinematograph 18, 19. Human Hearts 22. All a Mistake 23. The Great Lafayette (return) 26. Mildred Holland April 1. Cutter-Williams Stock co. 18-23. Heart of Maryland 26.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Adelaide Thurston in Polly Primrose 9; co. and play thoroughly appreciated by fair patronage. Edward Blondell in Through the Center of the Earth 12; show good; amused large houses. Under Southern Skies 14; play well presented; delighted fair audience. Herbert Kelcey and Effie Shannon in Sherlock Holmes 18. A Thoroughbred Tramp 19.

HAMILTON.—JEFFERSON (Tom A Smith, mgr.): Quincy Adams Sawyer 12; good houses; fair co. Vogel's Minstrels 14; fair business; pleased. Herbert Kelcey and Effie Shannon in Sherlock Holmes 16; fair house; good performance. Broadman-Kane co. 20-23. Alberta Gallatin in Ghosts 24. The Burgomaster 26. Robert B. Mantell 28. Amelia Bingham April 1. The Power Behind the Throne 4.

COSHOCTON.—SIXTH STREET THEATRE (Joseph Callahan, mgr.): Legally Dead 11; good co.; fair house. Adelaide Thurston in Polly Primrose 15; one of the best and most appreciative audiences in history of house; every member of the co. was fine; receipts $500. The Game Keeper 19. Old Cross Roads 23.

CANTON.—OPERA HOUSE (M. C. Barber, mgr.): Thomas E. Shea 7-12 in Banished by the King, Dr. Jekyll and Mr. Hyde, The Pledge of Honor, Cardinal Richelieu, The Bells, At Hell Gate; good co.; pleased good houses. Thayer Military Band Concert (local) 14 pleased S. R. O. Simple Simon 15 pleased fair audience. The Beauty Doctor 16 failed to appear.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Quincy Adams Sawyer 17. Robert B. Mantell in The Eyes of the World 21.——ITEM: D. L. Proctor left for New York 15, where he goes in advance of Pawnee Bill's Wild West.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Adelaide Thurston 14; packed house; S. R. O.; audience delighted. Vaudeville 18. At the Old Cross Roads 24. Sam Jones 25. The Little Homestead April 7. Count of Monte Cristo 16.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Harry Shannon in Legally Dead 8; light business; show good. The Old Plantation 11; good business; excellent co. A Thoroughbred Tramp 16. The Gamekeeper 18. Creed's Comedians 21-26 canceled.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): York State Folks 9 delighted large audience. Legally Dead 11; co. and business fair. Howe's moving pictures 12 drew two large houses; satisfaction. The Beauty Doctor 21. At the Old Cross Roads 22. The Burgomaster 25.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): The Silver Slipper 11; large house; fair satisfaction. Simple Simon 14; fair house; worst performance that has been given here for several years. Pickings from Puck 19. Two Merry Tramps 26. Hoosier Girl 31.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): A Hoosier Girl 12 pleased fair business. Harris-Parkinson co. opened 14-19 in Slaves of the Orient to good house; co. and performance fair. Next Door 24. Alberta Gallatin 25. The Game Keeper 26.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): Adelaide Thurston in Polly Primrose 11 drew crowded house; performance excellent. Hoosier Girl 17. The Great Lafayette 19.——ITEM: George Nelson, advance man of Arizona, visited his relatives here a few days.

MANSFIELD.—MEMORIAL OPERA HOUSE: Two Merry Tramps 8; poor co.; fair house. Silver Slipper 14; fair co. and house. The Outcast's Daughter (local) 17. William H. Sherwood in piano recitals afternoon and evening 18.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Colonial Motion co. 14, benefit of public library, drew large and well pleased audience; net receipts for library $81.50. Next Door 21. Alberta Gallatin in Ghosts April 4. Othello 20.

GREENFIELD.—OPERA HOUSE (H. L. O'Brien, mgr.): Ferguson Stock co. 7-9, opened in A Silent Slave to full house, followed by Is Marriage a Failure, A Brother's Crime; light business; co. ordinary. A Noble Outcast (local) 11; good house.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Jeffersons in The Rivals 16 greatly pleased fair house. The Silver Slipper 18. My Friend from Arkansaw 19. Joshua Simkins 21. Dainty Paree 24.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, mgr.): Stetson's U. T. C. Feb. 23; good returns. Arizona 3 pleased good house. The Hoosier Girl 14; fair business. At the Old Cross Roads 21. The Game Keeper 28.

MOUNT VERNON.—STRUBLE THEATRE (H. L. Bowers, mgr.): Creed's Comedians 10-12; poor co. and business. Plays: Monte Cristo, Brains vs. Money, Irish Luck; co. disbanded here, members returning to their homes. National Stock co. 18, 19.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, mgrs.): The Old Plantation 12; good business. Gamekeeper 17. Katzamjamer Kids 21. Robert B. Mantell April 4.

UPPER SANDUSKY.—NEW AUDITORIUM (Dr. R. N. McConnell, prop. and gen. mgr.): The Old Plantation 14; small house; pleased. Jansen Carnival co. 18. Simple Simon 19.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Debonair Club, lessees; Ferdinand W. Langhorst, mgr.): The Old Plantation 21. Simple Simon 28. Monto Cristo April 8.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Mr. Jolly of Joliet 10 canceled. Pickings from Puck 17. Creatore's Band 18. A Hoosier Girl 19.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Silver Slipper 15; full house at advanced prices; fine co. Howe's moving pictures 18. U. T. C. 24. Hoosier Girl 25.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): York State Folks 10 pleased crowded house. A Thoroughbred Tramp 17. The Rivals 18. The Beauty Doctor 19.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Katzenjammer Kids 14; good business. Robert B. Mantell 23. Through the Centre of the Earth 28.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): After undergoing extensive alterations required by law the house reopens 19 with Creatore's Band.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Mason and Mason 10 pleased large audience. Silver Slipper 16, at advanced prices, pleased fair house. Stetson's U. T. C. 26.

ATHENS.—OPERA HOUSE (Isaac W. Slaughter, mgr.): James T. Lewis' Symphony Orchestra (benefit Athenian Club) 11; fair business. The Game Keeper 24. Holden Brothers 28-30.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Colonial Motion Pictures 9; good house. Quincy Adams Sawyer 18. Robert B. Mantell 22.

NAPOLEON.—OPERA HOUSE (F. M. [illegible], mgr.): Stetson's U. T. C. 12 to capacity; good performance.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): [illegible] Human Hearts 17. Harold Kelley's [illegible].

DELPHOS.—SHEETS OPERA HOUSE (F. H. Staup, mgr.): The Old Plantation [illegible] in Monte Cristo 6. Old Arkansaw [illegible].

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Hoosier Girl 10 pleased small audience. Quincy Adams Sawyer 18.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): [illegible] of M. Music Club April 19.

GALION.—CITY OPERA HOUSE (S. [illegible], mgr.): Homespun Hearts 7; fair house and performance. Simple Simon 17. Pickings from Puck 18.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Smith O'Brien in The Game Keeper 22.

STEUBENVILLE.—GRAND (W. R. Lipps, mgr.): Hello, Bill (return) 15 pleased big house. Robert B. Mantell 17; performance and co. good.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Lighthouse Robbery 22. Simple Simon 24. The County Fair [illegible].

IRONTON.—THE MASONIC (B. F. [illegible], mgr.): Hello Bill 18. Next Door April [illegible].

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Slave of the Mine 4; small business; fair co. Richard III 9; S. R. O.; excellent co. U. T. C. 12. Eli Perkins 18. The Game Keeper 19.

PENDLETON.—FRAZER'S THEATRE (R. J. Taylor, mgr.): Ward and Wade's Minstrels 10; good house; fair performance. Murray and Mack in A Night on Broadway 15. Georgia Minstrels 22.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): One Night in June 8; good house; excellent co. Ward and Wade's Minstrels 9; S. R. O.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Albert Taylor Stock co. 6-13. Plays: A Fool and His Money, Because He Loved Her So, The Alamo, A Southern Romance, The Messenger from Jarvis Section, A Royal Rival, A Hot Old Time, A Stain of Guilt; big business; co. good.

GUTHRIE.—OPERA HOUSE (J. M. Brooks, mgr.): Stater's Madison Square co. 10-13. Plays, Lie of Honor, In the Shadow of a Crime, Irish-American Cousin, A Woman's Mistake; good business; audiences well pleased. Nashville Students 20. John Griffith in Macbeth 21.

EL RENO.—OPERA HOUSE (Rock Island Circuit, lessees; A. Heatherly, mgr.): ITEM: El Reno Opera House has been closed, all bookings for balance of season canceled.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Jefferson De Angelis in The Toreador 10; good business; pleasing performance. Viola Allen in Twelfth Night 12; delighted fair business; strong co. Charles Hawtrey in Saucy Sally 14; good business; excellent performance and co. The Earl of Pawtucket 15; fair house; pleased. When Johnny Comes Marching Home 16. West's Minstrels 17. Parsifal 19. King Dodo 21. Kellar 22. The Country Girl 23. Robert Edeson 25. Checkers 26. Ben Hur 28-April 2.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Chester De Vonde co. 7-12; strong attraction; excellent business. Plays last part of week: The Fatal Kiss, Doomed, Jack's Best Girl, Ten Ton Door, Old Willow Farm. A Bunch of Keys 14-16; good business; fair co. Ways of the Transgressor 17-19. Master of the Iron Horse 21-23. The Fast Mail 24-26.——DIXIE'S (Henry F. Dixie, mgr.): An Orphan's Prayer 10-12; big business; capable co. Holden Brothers 14-19; good houses; fair co. Plays: Nobody's Claim, Denver Express, Sapho.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): Clara Turner co. continued to please large houses 11, 12. Buried at Sea 14 failed to appear. James K. Hackett in The Crown Prince 15 was enthusiastically received by large audience. Kellar 16; S. R. O., and the usual fine performance. The Country Girl 17 canceled. London Gaiety Girls 18. An American Hobo 19 canceled. Phelan Stock co. 21-26. Culhane, Chace and Weston's Minstrels 29. Miss Bob White 30. Topsy Turvy 31.——ITEM: Fulton Opera House was not sold at public sale 8. The Yecker heirs came to an agreement and sold the house at private sale to a corporation, to be known as the Fulton Opera House Co. C. A. Yecker, Warren E. Broome, of this city, and B. C. Pentz, proprietor of the York, Pa., Opera House, will be the Board of Directors. C. A. Yecker will be the local manager. Edgar S. Gleim, now associate manager, will retire at the end of this season. Extensive alterations will be made this Summer, making it one of the finest and most complete houses in the State.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): The Earl of Pawtucket 10; good business; performance thoroughly enjoyed by a fashionable audience; excellent co. Rose Melville in Sis Hopkins drew two large audiences 12; good co.; excellent satisfaction. William Faversham 14 canceled. Phelan Stock co. opened 14-19 in The Still Alarm to satisfactory business; very good co. Kellar 21. Checkers 22. Wedded Yet No Wife 23. Haverly's Minstrels 25. A Country Girl 26.——ITEMS: The Lyric Concert co., of Slatington, gave one of the finest concerts ever heard in this city in Y. M. C. A. Auditorium 14.—The Fraternal Order of Eagles' Minstrel co. has secured the Lyric for their annual performance April 29.—The Oratorio Society were handsomely entertained by the Lehigh Saengerbund in its new hall 14.

CONNELLSVILLE.—THEATRE (Fred. Robbins, mgr.): Roger Brothers in Next Door 12 pleased two good houses. Cutter-Williams Stock co. opened in Man of Mystery 14-19. Other plays: Sleeping City, Dr. Jekyll and Mr. Hyde, A Runaway Wife, Camille, Little Red Riding Hood, In the Eyes of the World; business fair. Oxenham's moving pictures 21.——COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Thoroughbred Tramp 10; good performance; poor business. Robert B. Mantell 11; excellent performance; fair business. York State Folks (return) 15 pleased good house. The Little Homestead 21. Irish Pawnbroker 23.——ITEM: The local lodge of Elks will give their annual minstrel show April 5, 6.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): The Beauty Doctor (return) 10; well received; good attendance. Virginia Harned 11; good co.; fair business. The Sultan of Sulu; excellent co.; big patronage. King Dramatic co. 14-19 (except 16); moderate business. Plays: Duchess Du Barry, Under the Polar Star, Faust, Carmen, A Daughter of the Regiment, A Ward of France, Cinderella, A Kentucky Girl. Annie Russell 16; large audience. Carner Stock co. 21-26.——MAJESTIC THEATRE (William J. Sell, mgr.): The Minister's Daughters 10-12; excellent co.; fair business. Hello, Bill (return) 14; crowded house. Two Little Waifs 15, 16, pleased fair audiences. The Burgomaster 21. Pickings from Puck 22, 23. The Little Church Around the Corner 24-26.

HARRISBURG.—NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.): The Way of the Transgressor 15; light attendance; good co., especially the dogs. Kellar, the magician, 17. King Dodo 18. Our New Minister 19. A Country Girl 21. Haverly's Minstrels 22. Louis Morrison 23. Creatore Band 24. Parsifal 25, 26.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): When Reuben Comes to Town 9; fair attendance; pleased audience. Queen of the White Slaves 10; strong show; good business; this is a thriller and hard on the nerves. London Gaiety Girls 12; very good business; well pleased audience. Clara Turner 14-19.

GREENSBURG.—KEAGGY THEATRE (Frank Good, mgr.): Oriental Burlesquers 11 delighted crowded house. Sam T. Jack's Burlesquers 21.——ST. CLAIR THEATRE (Frank Good, mgr.): York State Folks 14; splendid co.; business good. Quincy Adams Sawyer 15; satisfactory performance; good house. Miss Bob White (return) 16; S. R. O.; excellent co. Thomas E. Shea 18, 19. Creatore's Band 23. Morrison's Faust 25. Through Fire and Water 30. Beauty Doctor (return) April 2. Through the Centre of the Earth (return) 8. Kellar 12.——ITEM: Gertrude Duffey, of Washington, Pa., who has a host of friends in this city, joined the Miss Bob White co. here.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): Bennett-Moulton co. 7-12 (except 10); very good business all week; good performances 11. Plays: A Daughter of the People, Outcasts of Society, Shipwrecked, Lyndon Bank Robbery, An Innocent Convict, Little Nuisance. When Johnny Comes Marching Home 10; S. R. O.; performances very good; audience delighted. Mildred Holland in The Triumph of an Empress 14; very good business; performance very good. London Gaiety Girls Burlesque 15; good business. A Fatal Step 16; fair business. When Reuben Comes to Town 17. West's Minstrels 19. A Country Girl 21.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Robert B. Mantell 10; fair business; co. good. Quincy Adams Sawyer 12; fair business; co. good. York State Folks 16. At the Races 17. Little Homestead 19. Looking for a Wife 22. The Jeffersons in The Rivals 23. The Irish Pawnbrokers 24. A Chinese Honeymoon 26. The Beauty Doctor 31. The Volunteer Organist April 1. The Blondells in Through the Centre of the Earth (return) 7. The

Storks 8.——GRAND OPERA HOUSE (Harry Beeson, mgr.): A Royal Slave 7 pleased fair business. Oriental Burlesquers 9; good business; average co. Metropolitan Burlesquers 30.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Mildred Holland (return) 9; large and delighted audience. Jefferson De Angelis in The Toreador 11; very good business; audience pleased. Parsifal 15; very satisfactory performance; fair business. Winchester 16. Hadley's moving pictures (return) 17. Sign of the Cross 18. When Johnny Comes Marching Home 19. King Dodo 23. Kellar 24.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Conroy and Mack's Comedians 7-12 closed with A Woman of the World. Lights of Gotham, For Love's Sake, The Price of Shame, A False Friend, A Debt of Honor; fair business. Vernon Stock co. 28-April 2.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Why Women Sin 10; good co. and business. Dainty Paree 11; drew large house and pleased. A Thoroughbred Tramp 12; unsatisfactory performance to good business. Van Dyke-Eaton co. 14-19. Quincy Adams Sawyer 21. The Beauty Doctor 24.——CITY OPERA HOUSE (E. H. Sackville, mgr.): Dark.——ITEM: Gertrude Clare Duffy, of this city, joined Nixon and Zimmerman's Miss Bob White co. in Pittsburgh, Pa., 16, in the role of understudy to Dorothy Hunting.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Winchester 10 failed to appear. Mildred Holland in The Triumph of an Empress 11 pleased capacity. A Bunch of Keys 12 drew two good houses. When Johnny Comes Marching Home 15 turned several hundred away; well pleased. Parsifal was fairly pleasing to medium house 16. The Sign of the Cross 17. Oliver Cromwell (local) 21, 22. Taylor's Minstrels, of this city, gave a performance at Weatherly to big house 14.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Murray and Mackey 7-12 presenting Blue Grass of Old Kentucky, Just Before Dawn, His Mother's Sin, Captain Herne, U. S. A., Younger Brothers, The Power of the Church, Dublin Bay, The Defaulter; good co.; satisfactory business. Robert B. Mantell in The Light of Other Days 14; excellent performance; deserved better house. The Little Homestead 17. Elks' Minstrels 22, 23. Burke-McCann 28-April 2 canceled. Kellar 16.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Joseph Kennedy co. 9-12 presented A Poisoned Dagger, Heart of Virginia, Down East Folks, 'Possum Ridge; large business; excellent satisfaction. Beauty Doctor (return) 15; crowded house; highly pleased. Sam T. Jack's Burlesques 16; fair house; average co. Irish Pawnbrokers 17. Two Merry Tramps 21. York State Folks 23. Volunteer Organist 24. Quincy Adams Sawyer 26. Bennett-Moulton co. 28-April 2.

READING.—TEMPLE THEATRE (Uly S. Hill, mgr.): Winchester 11; good house and performance. Mildred Holland 12; excellent performance; large house.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Earl of Pawtucket 12. The Way of the Transgressor 14. A Fatal Step 15. When Reuben Comes to Town 16. The Crown Prince 17.——ITEM: Management of Temple has been changed. Mr. Stevens retiring. Uly S. Hill, popular citizen of this city, has been appointed.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): England's Moving Pictures 11; good house. Sam T. Jack's Burlesquers 12; fair house and co. Bennett-Moulton co. 14-19; opened to good house in A Daughter of the People. Other plays: Love and War, Shipwrecked, When Women Sin, The Working Girl, The Great Mill Strike, The Lynden Bank Robbery. Irish Pawnbrokers 21. Two Merry Tramps 24. At the Old Cross Roads 26.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Dainty Paree Burlesquers 9, 10; good show and business. Mrs. Langtry in Mrs. Deering's Divorce 11; good business and show. Cook-Church co. opened 14-19 with The Power of Love to good business. Other plays: An Actor's Romance, A Rough Rider's Romance, Gypsy Jack, Romeo and Juliet, Quincy Adams Sawyer 17. Cook-Church co. 18, 19. Thomas E. Shea 21-26. Through Fire and Water 29.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamauer, mgr.): Robert Sherman 8; business and co. poor. Miss Bob White 12; good performance to S. R. O. Human Hearts 15; co. weak; poor business. Robert B. Mantell 16. York State Folks 17. Two Merry Tramps 19. Volunteer Organist 22. Quincy Adams Sawyer 24. A Chinese Honeymoon 28.——SIXTH AVENUE THEATRE (Veock and Rohrkast, mgrs.): Sam Jack's Burlesquers 11; packed house.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): J. W. Carner Stock co. 10-12 in Cast Adrift, The Lighthouse Robbery, Sentenced for Life, California; good business. Night Before Christmas 14; small house; capable co. The Beauty Doctor (return) 16; large house. Irish Pawnbrokers 18. York State Folks 22. Mildred Holland 26. Quincy Adams Sawyer 29. A Chinese Honeymoon April 2. Mr. Jolly of Joliet 8. A Royal Slave 12. Robert B. Mantell 14.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcille, mgr.): Side Tracked 12 pleased two good houses. Vernon Stock co. opened 14 for week to large business. Plays: A Debt of Honor, The Strange Adventures of Miss Brown, Faust, Two Married Women, Green Hills of Erin, East Lynne, The Shadows of New York. Mildred Holland 22. Our New Minister 23. York State News 25. Quincy Adams Sawyer 30.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, mgr.): When Johnny Comes Marching Home 11; packed house; audience pelased. Mildred Holland in The Triumph of an Empress 15 delighted crowded house. The Sign of the Cross 16 to good business. When Reuben Comes to Town 21. Quincy Adams Sawyer 23.——FRATERNITY THEATRE (W. D. Nields, mgr.): Little Egypt Burlesque co. 14; packed house. Erwood Stock co. 17-19. The Orientals 21.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): The Merry Milkmaids (local) 10; excellent performance; fair business. A Thoroughbred Tramp 11; large audience; very well pleased. Sinclair Dramatic co. in A Showman's Ward 12; fair performance and business. Oxenheim's Moving Pictures 22. 'Way Down East 23. Cutter and Williams Stock co. 28-April 2.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Hello, Bill 12 drew good house; best satisfaction. A Royal Slave 15 pleased fair but select audience; first class; booked for return. A Celebrated Case (local) 17. Our New Minister 22. At the Races 26.——ITEM: Mr. Way has perfected fire fighting apparatus, and has placed men in charge from City Fire Department.

NORRISTOWN.—GRAND OPERA HOUSE (C. J. Carpenter, res. mgr.): Winchester 12 pleased two large audiences; good co. Bennett-Moulton co. 14-19. Plays first half of week: A Daughter of the People, Outcasts of Society, Lyndon Bank Robbery, Shipwrecked; good business; good co. Egypta 4-6. Joe Welch in The Pedler 23.

ALTOONA. — ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Thomas E. Shea 14-17. Plays: The Voice of Nature, Pledge of Honor, Dr. Jekyll and Mr. Hyde, The Bells, Man o' Warsman, Banished by the King; S. R. O. business. Miss Bob White 18; good attendance. Quincy Adams Sawyer 19. Why Women Sin 21. Faust 22.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Viola Allen in Twelfth Night 10 delighted large audience; artistic production. The Medal and the Maid 11 pleased goodly attendance; excellent co. Our New Minister (return) 14; owing to inclement weather drew small audience; first-class performance. The Village Postmaster 16 pleased small audience. Payton Comedy co. 21-26.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgr.): Irene Myers co. 7-12 (except 11) presented last half of week King of Detectives, War on Women, A Great Temptation; pleased audiences; good business. Viola Allen in Twelfth Night 11; fine performance; exceptionally strong co.; large and enthusiastic audience. Murray and Mackey Stock co. 21-26 (except 26). Kellar 26.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Mildred Holland 10; co. good; business big. The Way of the Transgressor 16; co. bad; business poor. Mamie Fleming co. 21-23.——HERSKER'S NEW THEATRE (Harry Knaublauch, mgr.): When Johnny Comes Marching Home 12; big business; co. excellent.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Silver Slipper 16; S. R. O.; satisfaction. Night Before Christmas 12; fair business; good performance. Beauty Doctor (return) 14; S. R. O.; excellent co. York State Folks 21. The Volunteer Organist 23. Mildred Holland 24. Quincy Adams Sawyer 25.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): King Dramatic co. closed 7-12 with Carmen, Kentucky Girl, Cinderella, Little Miss Bob to good business; co. fair. Sam T. Jack's Burlesquers 14 pleased top-heavy house. Miss Bob White 15; good performance; packed house. Human Hearts 16; good co.; poor house. Bennett-Moulton co. 21-26.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): Dilger-Cornell co. 7-12 in A True Kentuckian, The Dice of Death; good co. and houses. A Pair of Pinks 14; full house; pleasing performance. When Reuben Comes to Town 15; medium house; satisfactory performance. The Burglar 19. Parsifal 23. Twentieth Century Moving Pictures 24.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Phelan Stock co. 7-12 closed a successful week. Parsifal 14; fair house; satisfactory performance. Winchester 15; on account of ice blockade did not arrive. Hoyt's A Bunch of Keys 17. When Johnny Comes Marching Home 18. Sign of the Cross 19.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): The Sign of the Cross 11; fair business and co. Real Widow Brown 12 pleased large house. James K. Hackett in The Crown Prince 16 delighted large audience. Watson's Orientals 18. A Fatal Step 19. Our New Minister 21. London Gaiety Girls 24. Culhane, Chase and Weston's Minstrels 26.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Digier-Cornell co. 14-19, in Resurrection, A True Kentuckian, The Silver Dagger, The Minister's Brother, Enemies for Life, The Dice of Death; fair houses. Shore Acres 23.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): Redpath Grand Concert co. 17. Miss Bob White 19 canceled. Sam T. Jack's Burlesquers 23. Sheridan Band (local) 25. Jefferson De Angelis 29 canceled. A Wife's Mistake April 5. Kellar 8. Thespins 12.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Uncle Hez 10; medium business; audience pleased. Carnival Entertains (Lyceum Course) 11; good concert; fair house. Sign of the Cross 12; highly entertained large patronage. American Hobo 21. Culhane, Chace and Weston's Minstrels 28.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard I. Williams, mgr.): Mildred Holland 16; very good business; very satisfactory. Twentieth Century Picture co. 21. Why Women Sin 25. Quincy Adams Sawyer 29. Sam T. Jack's Burlesquers 31. Mamie Fleming co. April 4-6.

VANDERGRIFT.—CASINO (C. F. Fox, lessee and mgr.): Emerson Brookes (lecture) 12. Why Women Sin 15; good performance; fair house. Quincy Adams Sawyer 16; fine production; fine house. Sam T. Jack's Burlesquers 18. Under Southern Skies 25 canceled.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): When Reuben Comes to Town 14; very good performance; good sized house; co. excellent. Thelma 21.——ITEM: When Reuben Comes to Town co. arrived in this city Sunday morning and spent the day sight-seeing.

KANE.—TEMPLE THEATRE (A. R. Cohn and H. W. Sweely, mgrs.): Hello, Bill 10 pleased fair house; very good performance. Side Tracked 11; failed to please small audience. The Irish Pawnbrokers 14; fair business. A Royal Slave 19. Miss Bob White 21. Our New Minister 25.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Real Widow Brown 8; deserved better house. The New Minister 18. Twentieth Century moving pictures (return) 19. Quincy Adams Sawyer 28. Mamie Fleming co. (return) April 7-9.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Fatal Wedding 10; fair business. Sign of the Cross 11; good house. At Cripple Creek 12; good business. Shore Acres 15; large house. Her First False Step 17, 18. Uncle Hez 19.

TITUSVILLE.—VERBECK THEATRE (T. L. Hobart, mgr.): Stock co. closed successful week 12; good show for popular prices. Irish Pawnbrokers 16 pleased rather light house. A Merry Tramp 22. Gilmore's moving pictures 24.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, mgr.): At Cripple Creek 11 canceled. Uncle Hez 24.——ITEM: Edwin Guy, of Guy Brothers, was injured by a fall while here, and was unable to walk.

PUNXSUTAWNEY.—OPERA HOUSE (C. W. Park, mgr.): James Kennedy Stock co. 14-19. Plays: Sheridan Keene, Detective, Passion Ridge, The Poisoned Dagger, A True Irish Gentleman, Heart of Virginia, Down East Folks; good business; fine co.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Her Fatal Step 9. Sign of the Cross 14; small audience; deserved better; fine performance. The Triumph of an Empress 17. Quincy Adams Sawyer 24.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, lessee and mgr.): Sam T. Jack's Burlesquers pleased fair house 17. James Kennedy Stock co. 21-26. A Fatal Step 29. Ten Nights in a Bar Room 31.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Night Before Christmas 9; good co.; fair house. Our New Minister 24. Kellar April 5. The Beauty Doctor (return) 7.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): Uncle Hez 14; fair co.; poor business. Ten Nights in a Bar Room 19. Shore Acres 22.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Night Before Christmas 11 pleased good house. Pastime Club Minstrels (local) 17; large audience. Mildred Holland 22. York State Folks 24.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Fatal Step 12 pleased good house. Ten Nights in a Bar Room 18. Hadley's Moving Pictures 23. Lafayette College Glee Club 25.

RENOVO.—KANE'S THEATRE (John T. Kane, mgr.; Joseph P. Kane, bus. mgr.): Side Tracked 9; entire satisfaction; topheavy house. The Royal Slave 16; large, well pleased audience.

FREELAND.—GRAND OPERA HOUSE (J. J. Merriman, mgr.): At Cripple Creek 10; big business. A Bunch of Keys 11 pleased big house. West's Minstrels 18. Quincy Adams Sawyer April 6.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): A Fatal Step 14; light business. Open Gate (benefit) 19; capacity. Why Women Sin 23. Haverland's Comedians 28.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Shinabrook and Grove mgrs.): Oriental Burlesquers 16; good show and business. Culhane, Chase and Weston's Minstrels 19. The Gayety Girls 23.

BUTLER.—LYNDORCE THEATRE (J. J. Frank, mgr.): Two Merry Tramps 16; good house. Human Hearts 18.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): The Sign of the Cross 10; good co.; large business. Uncle Hez 18.

CARLISLE.—OPERA HOUSE (William H. Bretz, mgr.): Little Egypt Burlesquers 11; good show; pleased audience of good size. Creatore's Band 25.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee and mgr.): Why Women Sin 12; large audience; good performance. Oliver Cromwell 17, 18.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Side Tracked 17. Hadley's Moving Pictures 26.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): Two Merry Tramps 17. All a Mistake 19.

RIDGWAY.—OPERA HOUSE (J. E. Maginnis, mgr.): The Irish Pawnbrokers 15; fair house and performance. Mildred Holland 21.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Esmeralda 14-19; good business; play well staged; co. good. Our Regiment 21-26.——NEW PAWTUCKET THEATRE: Stock co. in A Social Outlaw 14-19; good business.——ITEM: Miss Warren, the leading lady, was unable to appear 14 owing to illness. Her place was taken by Helen Gordon at short notice, and, under the circumstances, she did credit to herself and the part.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Daniel R. Ryan co. 14-19 opened in A Gilded Fool and The Lost Paradise to good houses; continued in The Great Ruby, A Royal Lover, Monte Cristo, The Musketeers, Virginians; good business; co. very good. Jefferson De Angelis in The Toreador 21. Marie Tempest 22. A Texas Steer 23. Under Southern Skies 24. The Village Parson 26.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): In the Shadow of the Gallows 12; fair business. Edward Harrigan in Old Lavender 19. Village Parson 22. Girls Will Be Girls 25. Aubrey Stock co. April 4-9.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Wrong Mr. Wright 10; good performance to light house. A Texas Steer 25.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Rentfrow's Pathfinders 14-19 opened with A Soldier of Fortune to large house; good co.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Black Patti 11; large and enthusiastic colored audience. Peck's Bad Boy 12; big matinee at popular prices. Lewis Morrison in Faust 14; good business; beautiful production. Girl from Dixie 15; light business; everybody pleased. Ezra Kendall 17. Chaperons 18.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): Black Patti 7; enthusiastic audience. Amelia Bingham in Olympe 10; capital performance; large and pleased house. A Girl from Dixie 14; excellent performance; pleased audience. Lewis Morrison 16. Chaperons 21.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): Dark.——ITEM: Tickets for the South Atlantic States Music Festival, April 26-28, were put on sale 16; $3,500 worth were sold, breaking all past records.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, mgr.): Black Patti 7; big business; performance pleased. Peck's Bad Boy 10; business moderate; performance fair. The Pickerts 28-30.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (J. Daum, mgr.): Pauline Sights 7-12 to fair houses; poor co. Plays: Kit Carson, Six Weeks in Rome, Chick, Mountain Waif, Forget-Me-Not, East Lynne, Dangers of a Great City, Don't Tell My Wife, Minnehaha Mandsker 14; good, appreciative audience. Minstrels (local) 15; S. R. O.; excellent performance. A Royal Slave 21.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): The Royal Slave 19, 20. The Burglar 23.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Ethel Barrymore's first visit to Memphis was greeted by a splendid house 9. Florodora 14; fair business. Sadie Martinot 16. Amelia Bingham 17. Maxine Elliott 18, 19.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins Stock co. in Devil's Island 14-19; fair houses.——BIJOU (Benjamin M. Stainback, res. mgr.): The Auditorium, remodeled and rebuilt, will open a summer season of eight weeks April 4, with the Bijou Musical Comedy co. in a repertoire of musical comedies.——ITEM: East End Park, under lease to the Hopkins' Amusement Co., will open the season about May 15, with high class vaudeville in the theatre and a fine line of outdoor amusements. B. Morrison will be local manager.

JACKSON.—MARLOWE THEATRE: The Runaways 7; S. R. O.; fine performance. Billy Kersands' Minstrels 8; good performance to fair business. Columbus Stock co. 10-12 canceled. Sadie Martinot in His Excellency the Governor 17. A Little Outcast 19. At Valley Forge 25. The Merchant of Venice 28. Lost River 31.——ITEM: The Highland Park Theatre will be under the management of the Street Railway Co., and the co. has ordered a complete equipment for the stage and will open June 1.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Ethel Barrymore in Cousin Kate 10 proved one of the most attractive offerings of season; very large house. David Higgins in His Last Dollar 12 pleased fair houses. Florodora 16; good business. Maxine Elliott 17. Amelia Bingham 18. Sadie Martinot 19. Brothers Byrne 23. Bertha Galland 31.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Colleen Bawn 14-19, pleasing large houses. Two Little Drummer Boys 21-26.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Lewis Morrison in Faust 7; house and performance good. His Last Dollar 10; fair performance and house. Gagnon-Pollock Stock co. 11, 12; fair business; satisfactory performance. Plays: A Woman's Sacrifice, The Counterfeiters, A Lady and a Gambler, The Dice of Death. Florodora 17. Eight Bells 22. Wizard of Oz 23. Funny Mr. Dooley 26.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): A Girl from Dixie 8 pleased good house. Bertha Galland in Dorothy Vernon of Haddon Hall 9; small but well pleased audience. The Runaways 10 drew good house; fair performance. Gagnon-Pollock co. opened 14-19 in The Counterfeiters to S. R. O. Florodora 18. Eight Bells 21. The Wizard of Oz 24. The Funny Mr. Dooley 25.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, mgr.): Rose Coghlan 3; good audience; enthusiastically received; excellent performance.

TEXAS.

DALLAS.—THEATRE (George Anzy, mgr.): Andrew Robson in Richard Carvel 7; very cultured and critical audience. Florodora 8, 9 drew good houses. Four Cohans 14, 15. Clay Clements 16. Lost River 18. A Life's Mistake 19.——ITEM: The advance sale of seats for Madame Adelina Patti's engagement 10 exceeded $7,000. The disappointment to people of surrounding towns, who had reached here the day before, was expressed very forcibly to Manager Anzy, but his polite and usual courtesy seemed to reconcile them.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): At Valley Forge 7; fair co. and house. Four Cohans 8, 9; drew large houses; excellent co. Sadie Martinot in His Excellency the Governor 10; poor performance. Tim Murphy 11; good co.; big house. The Telephone Girl 12; poor co. and house. Spooner Dramatic co. opens 14.——THE EMPIRE: Harry Corson Clarke co. closed engagement in this city 12.——ITEM: Empire will remain closed for the present.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Four Cohans in Running for Office 7; completely captured big audience. At Valley Forge 8; poor performance; ditto house. Sadie Martinot in His Excellency the Governor 9; small attendance; fairly pleased. Tim Murphy in A Bachelor's Romance 10; big house; thoroughly pleased with excellent performance. The Telephone Girl 13; fair business; show good in spots only. Marie Fountain Theatre co. 15-18.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Tim Murphy in A Bachelor's Romance 7, 8; splendid cast; attendance rather light. The Telephone Girl 10; poor attraction and attendance. Zig Zag Alley 13, 14 canceled. The Four Cohans 19, 20. Lost River 21. Dorothy Vernon 23. Marie Fountain co. 27-April 1.——EMPIRE OPERA HOUSE (W. A. Lane, lessee and mgr.): Harry Stubbs co. 6-12, presenting Our Boys; light attendance; fair co. Why Brown Was Blue 13-20.

BEAUMONT.—KYLE THEATRE (E. M. Weiss, mgr.): Four Cohans 10; excellent performance; S. R. O. Sadie Martinot in His Excellency the Governor 11; small house; satisfactory performance. Tim Murphy in A Bachelor's Romance 12; large house; fine performance. Telephone Girl 15. Weary Willie Walker 25.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Florodora 7; strong co.; full house; performance pleasing. Andrew Robson in Richard Carvel 8, 9; fair house; performance satisfactory. Otis Thayer in Sweet Clover 10, 11; fair business; three performances; strong support.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): Otis B. Thayer in Sweet Clover 9; well balanced co.; delighted good house. Birds of a Feather Flock Together 17. Clay Clement in Old Dominion 19. Jack Taylor co. 21-23. Georgia Camp Meeting 26. Life's Mistake 28.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): The Telephone Girl 8; fair performance; poor business. Della Pringle 10-12, presenting Mansion of Aching Hearts, Dangers of a Great City, Thelma, The Sultan's Daughter; fair performances; good business.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): Florodora 10; fair performance; full house. Marie Fountain Theatre co. 12; medium co.; good house. Andrew Robson 14. A Life's Mistake 15.

WAXAHACHIE.—OPERA HOUSE (J. M. Cumby, mgr.): Snedden-Paige co. 7-9; fair patronage. Plays: Gay Mr. Goldstein, A Thoroughbred, Who Is Who.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Sadie Martinot in His Excellency the Governor 7; fair business. The Telephone Girl 9; good business.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, mgr.): Andrew Robson in Richard Carvel 11 pleased good house. Della Pringle Dramatic co. 14-19.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): Sedden-Paige Comedy co. 10-12; performance pleased; good business.

HILLSBORO.—LEVY OPERA HOUSE (Morgan and Baunds, mgrs.): The Telephone Girl 7; fair performance; light house.

PITTSBURG.—OPERA HOUSE (Hess and Golberg, mgrs.): Where Is Cobb 15. Ed Andrews' Opera co. 23.

EL PASO.—MYARS OPERA HOUSE (W. L. Rogers, mgr.): Ervin Blunkall co. 13-15 in Shamus O'Brien, David Garrick, Captain Impudence.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Four Cohans 12 delighted small audience; rainstorm kept many away.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): Andrews' Opera co. April 6.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Devil's Auction 7; fair house. University Dramatic Club in A Scrap of Paper (benefit) 8. The Bostonians in Robin Hood, The Serenade, and Queen of Laughter 9-12; good houses.——GRAND THEATRE (Jones and Hammer, mgrs.): Sandy Bottom 7-9; good houses; fair co. Circumstantial Evidence 10-12; good houses; poor co.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): England's Moving Pictures 14; good pictures; fair house. Archie Boyd in Joshua Whitcomb 16 pleased fair house. Pirates of Penzance (local) 19. Bennett-Moulton 21-26.

BURLINGTON. — HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): England's Moving Pictures 12; fair business. Archie Boyd in Joshua Whitcomb 17. Lovers' Lane 23. Stetson's U. T. C. 26. Dockstader's Minstrels 30.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Archie Boyd in Joshua Whitcomb 15; good house; pleased. Stetson's U. T. C. 19. Lovers' Lane 24.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): When Women Love 16 pleased good house.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Howard Stock co. 10. Ostler Joe 11. Stranger from a Strange Land 12.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, mgr.): Joshua Witcomb 11; well received by good house. Mr. Boyd as Uncle Josh was fine.

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FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Ideal Entertainers 21-April 1.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): The Vinegar Buyer 11; business and performance good. King Dodo 12; excellent co.; good business. The Storks 14; fair business; performance did not seem to please. Sapho 16; business good; performance poor. Funny Mr. Dooley 22. Peck's Bad Boy 23. Chaperons 24.——GRANDBY THEATRE (Otto Wells, mgr.): The Charity Nurse 14-19; playing to S. R. O.; excellent performance. Arizona 21-26.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): Shore Acres 11; fair co. and business. Ezra Kendall in The Vinegar Buyer 12; good co. to fair business. Haverly's Minstrels 14 pleased topheavy house. King Dodo 15; co. and business very good.——BIJOU THEATRE (Jake Wells mgr.; Charles I. McKee, bus. mgr.): Arizona 14-19; big business. Bijou Opera co. 21-26.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Arizona 11; large and well pleased audience; one of best attractions of season.——ITEM: The above was the last attraction of the season, as all other dates have been canceled and the house will be closed for extensive repairs.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Shore Acres 10; small house; pleased; and performance good. Ezra Kendall 11 refused to appear on account of box receipts not being as large as he thought they should have been. King Dodo 14; large and enthusiastic audience. Haverly's Mastodon Minstrels 15; small house; pleased.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): A Girl from Dixie 14; large business; co. very strong. King Dodo 16; S. R. O.; co. weak. Haverly's Minstrels 19. Peck's Bad Boy 24. James Boys in Missouri 28. Hearts of Oak 30. Ezra Kendall 31.

SOUTH BOSTON.—HILL'S OPERA HOUSE (Hill and Tredway, mgrs.): Lyman Twins 11; performance up to its usual standard; deserved better audience. Why Women Sin 18.

SUFFOLK.—CITY HALL THEATRE (Lloyd and Dennis, mgrs.): At the Races 2; good performance and business. Why Women Sin 16. Florodora 23.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, mgrs.): Why Women Sin 4; good attendance; co. first class.

WINCHESTER.—THE AUDITORIUM (Harry L. Wood, mgr.): Culhane, Chase and Weston's Minstrels 16 pleased fair house. Real Widow Brown 23.

ROANOKE.—ACADEMY OF MUSIC (Thomas Leath, lessee; Allen Jenkins, mgr.): Arizona 12 pleased good business. Haverly's Minstrels 18.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Howard Kyle in Rosemary 12, 13; good co.; fair business.——AUDITORIUM (Harry C. Hayward, mgr.): Ten Nights in a Bar Room 7, 8; fair performance; large attendance. Murray and Mack 10-12.

BELLINGHAM.—BECK'S THEATRE (A. C. Senker, mgr.): Murray and Mack 7; good business; pleased. Ben Hendricks in Erik of Sweden 10; business fair; good show.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heileg and McCabe, lessees; R. J. Nixon, mgr.): Howard Kyle in Rosemary 11; fair business; co. pleased.

NORTH YAKIMA.—LARSON'S THEATRE (E. Feurnier, mgr.): Murray and Mack 9; good performance and business. Ward and Wade's Minstrels 26. Stetson's U. T. C. 29. Rose Coghlan 31.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Ben Hur 12; closed most successful engagement of season. Pittsburgh Orchestra 15; light business. Jacob Riis, lecture, 17. Adelaide Thurston 19. Burgomaster 26. Chinese Honeymoon 29.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Volunteer Organist 10-12; S. R. O. The Game Keeper 14-16; fair business. Over Niagara Falls 17-19. Hello, Bill 21-23. Katzenjammer Kids 24-26.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Kelcey-Shannon in Sherlock Holmes 11; excellent performance; large attendance. The Rivals 19. A Chinese Honeymoon 23.——AUDITORIUM THEATRE (W. E. Kemery, mgr.): Van Dyke-Eaton co. 7-12; good business. Over Niagara Falls 14; fair business. Katzenjammer Kids 17. Lyman Twins in At the Races 26.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (R. A. Farland, mgr.): Quincy Adams Sawyer 10; excellent co. to S. R. O. Over Niagara Falls 12; fair performance to good business. Hilda Tucker co. 14-19. Mr. Jolly of Joliet 22. Chinese Honeymoon 24. Fatal Wedding 29.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Arizona 9; excellent co.; good business. Hoosier Girl 11, matinee and evening; co. fair; satisfactory business. Kelcey-Shannon in Sherlock Holmes 14; performance good; business disappointing, considering the attraction. Paul Revere 18. Hello, Bill 19. Chinese Honeymoon 21.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Over Niagara Falls 10; play, co. and business fair; scenery and effects fine. Jefferson De Angelis in The Toreador 22 canceled. The Fatal Wedding 30. The Volunteer Organist April 7. Harry Leighton in Othello 13.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Dainty Paree 12; good attraction; fair business. Over Niagara Falls 15 pleased good business. Mr. Jolly of Joliet 18. When We Were Twenty-one 21. Lyman Twins in At the Races 24.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Real Widow Brown 17 pleased fair crowd. Culhane, Chace and Weston's Minstrels 18. Haverly's Minstrels 21. An American Hobo 23. Moving Pictures 26.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): A Thoroughbred Tramp 14; good business; pleased. Colonial Motion Pictures 23 (benefit firemen).

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, mgr.): An American Hobo 11 failed to please fair business. Sunset Mines 14 failed to appear. Next Door 19.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): The Sunset Mines 10; poor performance and business. The Little Homestead 12; good performance; fair business.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Over Niagara Falls 11; fair house; co. fair. Mr. Jolly of Joliet 19. The Rivals 22. Chinese Honeymoon 25.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffee, mgr.): Lyman Twins 10 pleased large audience. Haverly's Minstrels 17. Florodora 21.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (M. J. McDermott, mgr.): Legally Dead 16. Lyman Twins in At the Races 25.

WISCONSIN.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Willis Stock co. in Ronoake 6, Son of Monte Cristo 7, A Dangerous Game 8, The Circus Girl 9, A Homespun Heart 10, Camille 11, Son of Monte Cristo 12, A Soldier of the Empire 13; co. played to S. R. O. nightly and gave entire satisfaction. Operatic Concert 15; select audience. David Harum 17.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neuman, mgr.): Willis Stock co. 14-19; excellent co. Plays: Roanoke, Son of Monte Cristo, The Cir-

cus Girl, Soldier of the Empire, A Dangerous Game, Hennepin Heart. 'Way Down East 20. Happy Hooligan April 3. Wingfield Brothers Stock co. 10-17. William Owen 19. Humpty Dumpty 27.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Kennedy's Players 7-12 pleased good houses in The Octoroons, Grit the Newsboy, Sapho, Two Jolly Tramps, The Midnight Express, Under False Colors, Escaped from Sing Sing. 'Way Down East 16. A Millionaire Tramp 17.

OSHKOSH.—GRAND OPERA HOUSE (John E. Williams, mgr.): Creatore's Italian Band 10 pleased large audience. Florence Stone in The Resurrection 13; crowded house; good performance. The Heart of Maryland 14; good house. David Harum 18. Down Mobile 20.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Orpheum Show 13; good business; first-class performance. Heart of Maryland 15. 'Way Down East 19. Wedded and Parted 20. New England Folks 27. Stetson's U. T. C. 28.

NEENAH.—THEATRE (William C. Wing, mgr.): Florence Stone in Resurrection 10; excellent co.; stormy night; poor house. Paper Makers' Minstrels (local) 12 pleased capacity. David Harum 15; play fine; full house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Heart of Maryland 13; fine business; S. R. O.; performance good; audience pleased. 'Way Down East 17.

APPLETON.—THEATRE (J. A. Hawes, mgr.): Creatore's Band 9; good entertainment; good house. David Harum 14; good co. and house. Montana Outlaw 17. Down Mobile 21. U. T. C. 31.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): David Harum 11; good business. Florence Stone in Resurrection 12; drew good house. A Montana Outlaw 13; full house.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Weary Willie Walker 12 pleased good house. Happy Hooligan 19. Girl of '76 26. Midnight Express 29.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Midnight Express 9; fair house. Fatal Wedding 12; good co.; fair business. Paul Gilmore 17.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): A Montana Outlaw 3 satisfied fair business. Brannig Stock co. 10-12 pleased good business. Happy Hooligan 26.

JANESVILLE. — MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): E. H. Sothern 16. The Heart of Maryland 18. Erminie 23.

BARABOO.—GRAND OPERA HOUSE (F. E. Ehulta, mgr.): Myron E. McPherson, cartoonist, 16.

WAUPACA.—CITY OPERA HOUSE (Walter Secor, mgr.): Stetson's U. T. C. 28.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): David Harum 12.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Our Goblins 10; excellent co. to fair business. ——OPERA HOUSE (H. E. Root, mgr.): That Rascal Pat 17.

CANADA.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Willis Brothers' Comedy co. 7-10; fair co. and business. Plays: Sweet Sixteen, Two Old Cronies, Atlantic City, The Burgomaster 12; pleased good house. Lovers' Lane 14; good co.; fair house. Peggy from Paris 23. The Governor's Son 28. Martin's U. T. C. 29 canceled. The Show Girl 30. Miss Rob White 31. Earl of Pawtucket April 1. The Silver Slipper 7. The Bonnie Brier Bush 12. Under Southern Skies 14. Chicago Orchestra 15. The Sign of the Cross 16.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): The Burgomaster 10, 11; big houses; co. not as strong as seen here before; very satisfactory performance. Herrmann, magician, 14; fair business. Lovers' Lane 16. The Earl of Pawtucket 19. Peggy from Paris 21, 22.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Vernon-Zazell Vaudeville co. 10-12; very satisfactory performance; good houses. Wills Comedy co. 14-19 in In Atlantic City and Two Old Cronies; performances and business good.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): The Eternal City 7, 8; S. R. O.; splendid production. Alberta Gallatin in Ghosts 9, 10; good co. The Mummy and the Humming Bird 11, 12; crowded houses. The Greatest Thing in the World 16, 17. Harold Nelson co. 21-23. Rosemary 24-26. The Burglar 31, April 1.——ITEM: Harold Nelson co. toured Minnesota and North Dakota cities on C. P. Walker's Circuit 14-19.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. R. Dalley Stock co. presented The Black Mask, a four-act English melodrama, for the first time in America 14; excellent performance; big business. Young Mrs. Winthrop 18, 19. The Father Mathew Dramatic Club (local) will give two performances of the Irish drama, More Sinned Against Than Sinning, 17, in aid of R. C. orphans.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Howard Kyle in Rosemary 7; fair performance; small business. Eric of Sweden 9; mediocre show; poor house. Gordon Shay Opera co. 14, 15. U. T. C. 22. Anna Held 25. Blanche Walsh 31, April 1.——PEOPLE'S THEATRE (Carl Berch, mgr.): The Corner Grocery 7-12; pleased. The King of the Opium Ring 14-19.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Wilbur Opera co. 10-12; small houses. Operas: La Mascotte, Chimes of Normandy, Bohemian Girl, Said Pasha. U. T. C. 18.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Kerry Gow (local) 17. Jerry from Kerry 18.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): The Burgomaster 7-9; drew good houses. The White Slave 10-12; good business. Zazell-Vernon Vaudeville co. 14-16; opened to good house. Lovers' Lane 17-19. The Governor's Son 21-23. The Smart Set 24-26. Only a Shop Girl 28-30. Martin's U. T. C. 31-April 2.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Aubrey Stock co. closed 7-12 to good business; satisfaction. Wilbur Opera co. 14-16 opened to fair house; favorable impression. Operas: La Mascotte, Said Pasha, Chimes of Normandy, Bohemian Girl. The Two Vagabonds. Martin's U. T. C. 19. Summer's Stock co. 21-26.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): When Women Love 7; crowded house; excellent co. Zazell-Vernon Comedians 18, 19. Lovers' Lane 21, 22. Klark-Urban co. April 4-16. The Silver Slipper 21. Sign of the Cross 25, 26. McDowal Concert co. 27.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Tom Marks co. 7-12 in Casey's Troubles, Resurrection, The Little Minister, The Defaulter, The Red Cross Nurse, The Wife; good houses and performances. The Shamrock and the Rose (local) 17. Miss Hursey from Jersey 22.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, props.: A. R. Loudon, mgr.): Aubrey Stock co. 14-19 presented Devil's Island, Dangers of Paris, The Prince and the Sword, Fire Patrol, The Deserted Wife, Lost in New York; good business.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Jerry from Kerry, series of vaudeville sketches and acts, 11, 12; pleased good houses. Hawthorne Musical Club 14; good entertainment to crowded house. Tom Marks co. 28-April 2.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Martin's U. T. C. 9; splendid performance to S. R. O. American Vitagraph co. 11, 12; good programme to fair business; return engagement 18, 19. Aubrey Stock co. 21-26.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Dailey's Stock co. closed successful two weeks' season 12 in U. T. C. to two large audiences. St. Mary's Dramatic Class 16, 17 in Ardenmore. Halifax Ladies' Trio 18.

VICTORIA, B. C.—VICTORIA THEATRE (Joseph Boscowitz, mgr.): Rose Cecilia Shay Grand Opera co. 11, 12. Operas: Il Trovatore, Faust, Bohemian Girl; excellent performances; good business.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Wilbur Opera co. 19. Bonnie Brier Bush April 2. The Sign of the Cross 7. Adelaide Thurston 12.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Wilbur Opera co. Feb. 26, 27; fair attraction to light business. Lovers' Lane 9; large and delighted audience. The Sign of the Cross April 12.

BERLIN, ONT.—OPERA HOUSE (C. E. Moyer, mgr.): Marks Brothers 3-5 in A Wife's Devotion, Resurrection, The Little Minister; clever co.; good business. Martin's U. T. C. 15; fair show; good business. Marks Brothers 21-26.

ORILLIA, ONT.—ORILLIA OPERA HOUSE (Thompson and Robbins, mgrs.): Lovers' Lane 10 pleased capacity.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, mgr.): Marks Brothers April 7-9. Thelma May 31.

GALT, ONT.—SCOTT OPERA HOUSE (J. D. Hagan, mgr.): U. T. C. 11; fair house and performance.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): U. T. C. 14; good business matinee and evening. Bonnie Brier Bush 29.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Lovers' Lane 11; good performance and business. The Sign of the Cross April 14.

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